

FEDERAL BUREAU OF INVESTIGATION
FREEDOM OF INFORMATION/PRIVACY ACTS SECTION
COVER SHEET

SUBJECT: ORSON WELLES

FEDERAL BUREAU OF INVESTIGATION
FREEDOM OF INFORMATION/PRIVACY ACTS SECTION

SUBJECT: ORSON WELLES

FILE NUMBER: 100-23438

Federal Bureau of Investigation
United States Department of Justice

New York, N. Y.
March 24, 1941

B7C

PERSONAL AND CONFIDENTIAL

Director
Federal Bureau of Investigation
Washington, D. C.

| | |
|----------------|---|
| Mr. Tolson | ✓ |
| Mr. E. A. Tamm | ✓ |
| Mr. Clegg | ✓ |
| Mr. Glavin | ✓ |
| Mr. Ladd | ✓ |
| Mr. Nichols | ✓ |
| Mr. Rosen | ✓ |
| Mr. Carson | ✓ |
| Mr. Quinn Tamm | ✓ |
| Mr. Hendon | ✓ |
| Mr. Tracy | ✓ |
| Miss Gandy | ✓ |

Dear Sir:

DECLASSIFIED BY SP8 BTJ/CL
ON 5-27-84

I am transmitting, for the Bureau's information and inclusion in its files, confidential reports on Orson Welles and [redacted] which I obtained from confidential sources known to the Bureau. B7C

These reports will be submitted by the Dies Committee in the near future.

Copies of this material are being routed to Mr. Connelley for inclusion in the files relating to national defense matters.

Very truly yours,

B. E. RACKETT
Special Agent in Charge.

Encls.
Registered Mail
cc-Mr. Connelley, Encls.

RECORDED & INDEXED

100-23438-X
FEDERAL BUREAU OF INVESTIGATION
2 MAY 14 1941
U.S. DEPARTMENT OF JUSTICE

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April 24, 1941

DECLASSIFIED BY SP8 BTJ/CAL
ON 5-27-86
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PERSONAL AND
CONFIDENTIAL

MEMORANDUM FOR THE ASSISTANT TO THE ATTORNEY GENERAL
MR. MATTHEW F. MCGUIRE

Information has been received confidentially to the effect that the Dies Committee has collected and correlated information concerning the alleged Communist activities and connections of Orson Welles and [REDACTED] It is reported that Mr. Dies intends to give publicity to the alleged Communist connections of these individuals in the near future.

For your information the Dies Committee has collected data indicating that Orson Welles is associated with the following organizations, which are said to be Communist in character:

Negro Cultural Committee
Foster Parents' Plan for War Children
Medical Bureau and North American Committee to Aid Spanish Democracy
Theatre Arts Committee
Motion Picture Artists Committee
The Coordinating Committee to Lift the Embargo
Workers Bookshop
American Youth Congress
New Masses
People's Forum
Workers Bookshop Mural Fund
League of American Writers
American Student Union.

Mr. Tolson _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Foxworth _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Carson _____
Mr. Quinn Tamm _____
Mr. Hendon _____
Mr. Tracy _____
Miss Gandy _____

The Dies Committee has collected information indicating that [REDACTED] is connected with the following organizations, which are alleged to be affiliated with the Communist Party:

American Peace Crusade
COMM. American Peace Mobilization

MAILED
APR 25 1941 *
P. M.
FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

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Memorandum for Mr. McGuire

- 2 -

Conference on Constitutional Liberties
in America
Consumers Union
First Congress of the Mexican and Spanish
American Peoples of the United States
Hollywood League for Democratic Action
National Federation for Constitutional
Liberties
New Masses
New Theatre.

The Bureau's files contain considerable information concerning the subversive activities of [REDACTED] His activities have been known to the Bureau for several years. The Bureau also has information relative to the alleged subversive activities of Orson Welles. b7c

I wanted you to have the benefit of this information in order that you might be kept advised of matters of this kind.

Very truly yours,

J. Edgar Hoover

John Edgar Hoover
Director

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-27-86 BY SP8BTJCOL

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100-421352-1, 4, 5, 2, 3

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May 3, 1941

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-27-86 BY SP8 BTJ/CS

MEMORANDUM FOR THE DIRECTOR

RE: THE FREE COMPANY,
George Orson Welles, William Saroyan, *Summary*
George M. Cohan, Max Gordon, Anderson,
Archibald MacLellan, Marc Connelly,
Stephen Vincent Benet, Maxwell Anderson,
James Boyd, Robert B. Sherwood, Paul
Elliot Green; Sponsors;
INTERNAL SECURITY - C.

Reference is made to the memorandum dated April 30, 1941, of Mr. Hendon to Mr. Tolson concerning the organization of a group known as The Free Company consisting of a group of prominent writers and Hollywood and stage stars which is presenting a series of thirteen radio plays dealing with Civil Liberties over the Columbia Broadcasting System. Pursuant to your recent request there is incorporated herein a summary of all pertinent information available in the files of the Bureau with respect to The Free Company and all persons known to be associated therewith.

Under date of March 1, 1941, the Department forwarded to the Bureau a number of notices announcing that The Free Company was presenting a series of radio plays dealing with Civil Liberties over the Columbia Broadcasting System, that these programs are broadcast every Sunday from 2 to 2:30 P. M., over Station WJSV in Washington, D. C. The initial announcement of the formation of The Free Company was contained in an Associated Press release under date of January 25, 1941, at New York. In this announcement, which appeared in the Washington Sunday Star of January 26, 1941, James Boyd, novelist, was reported as stating that a group of American writers and playwrights had formed The Free Company to prepare dramatic broadcasts as a counter-attack against foreign propaganda. The announcement continued that "the effectiveness of hostile propaganda is greater here than generally elsewhere." The alleged aims of this group were contained in the following statement: "So far most effort in this country has been

Mr. Tolson ☒
Mr. E. A. Tamm ☒
Mr. Clegg ☒
Mr. Foxworth ☒
Mr. Glavin ☒
Mr. Ladd ☒
Mr. Nichols ☒
Mr. Rosen ☒
Mr. Carson ☒
Mr. Quinn Tamm ☒
Mr. Hendon ☒

Original cannot be located
and is not on record. When
original is received in Files
Division it will be filed either
with this copy or may be given
a new serial.

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100-23438-4
FEDERAL BUREAU OF INVESTIGATION
8 MAY 19 1941
U.S. DEPARTMENT OF JUSTICE
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directed to attacks on that (hostile) propaganda. But the best defense would be positive restatements in moving terms of our own beliefs." This article identified the following individuals as those preparing the nation-wide broadcast: Robert E. Sherwood, Orson Welles, and Archibald MacLeish. Other members of the group reportedly are Marc Connelly, William Barozen, Maxwell Anderson, Stephen Vincent Benet, Paul Green, Sherwood Anderson (deceased), George M. Cohan and James Boyd.

Numerous newspaper articles appearing in the Bureau files indicate that the American Legion has seriously concerned itself with the broadcasts of The Free Company and has charged them with being un-American and communistically sponsored. The Legion bitterly objected to Orson Welles's recent radio script entitled "His Honor, the Mayor" which one Legion post in California termed as "encouraging radicalism." Spokesmen for the American Legion charged that the broadcasts were subversive in nature and definitely Communist in aim although camouflaged by constant reference to democracy and free speech.

In a newspaper column entitled "It's Here To Go" by Herb Caen which appeared in the San Francisco Chronicle on April 19, 1941, the position taken by the American Legion with respect to the broadcasts of The Free Company was bitterly criticized. This columnist describes The Free Company as being a group of leading American playwrights who write original plays without fee and asserts that it "was born in the United States Justice Department" and that the Columbia Broadcasting Company maintains consistent contact with the Department of Justice on each program. Herb Caen also asserts that James Boyd, who supervises the programs, was formerly employed by the Department of Justice to work up a series of programs to fight foreign propaganda. In this column is contained the statement that the Immigration Bureau and the Federal Bureau of Investigation are cooperating with The Free Company and have "endorsed the series." (94-1-21373) (94-1-10975)

Mr. Tolson _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Foxworth _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Carson _____
Mr. Quinn Tamm _____
Mr. Hendon _____
Mr. Tracy _____
Miss Gandy _____

The above data comprise the only information in the files of the Bureau with respect to The Free Company. There is set forth below a summary of information on hand with respect to the above identified sponsors and associates of The Free Company.

2

GEORGE ORSON WELLES

Welles was born May 6, 1918, at Kenosha, Wisconsin. His New York address is 1430 Broadway. According to the current issue of "Who's Who in America" Welles has been connected with theatrical work since 1931. He acted with the Gate Theatre in Dublin, Ireland, in 1931 and 1932. He has done considerable touring with actors of note and in 1937 founded the Mercury Theatre in New York at which time he became a director and producer. In 1938 he associated himself with the radio entertainment industry and in 1939 became a producer, writer and director for R.K.O. Radio pictures. He is a member of the Actors Equity Association and The American Federation of Radio Artists.

According to items appearing in the Daily Worker issues of June 29, 1938, and July 19, 1938, subject is listed among a group including Earl Browder, William Z. Foster and other prominent individual sponsors of a celebration to honor the 76th birthday of Mother Ella Bloor on July 31. (61-7559-2948X9; 61-7567-69X4)

An item appearing in the December 19, 1938, issue of the Daily Worker contains a statement of Ben Irwin concerning charges of a Dies Committee witness, Miss Hazel Huffman, that the New Theatre League has affiliations with Moscow. Irwin states that the New Theatre League Advisory Council includes Welles. (61-7559-3406X5)

A news item appearing in the New York Times issue of January 17, 1939, states that Welles was among the signers of a petition protesting the dismissal of 1500 employees of the WPA Federal Arts Project. Other signers included Franchot Tone, Sylvia Sidney, Robert Benchley, Fredric March, Lionel Stander and Rockwell Kent. (61-7551-157X9)

On page 790 of volume 1 of the Dies Committee report appears a statement that Welles addressed an audience of the Federal Theatre play "The Cradle Will Rock." (61-7582)

B7D
B7C [REDACTED] that Welles has written stories which were apparently for the movies and that the subject matter was considered too far to the left to be used at the time by the studio. He also states that R.K.O. was reported to have paid Welles and [REDACTED] approximately \$100,000 in 1938 and 1939.

B7C

B7C [REDACTED] Welles' radio program [REDACTED] was sponsored by Campbell's Soup [REDACTED] B7C

It was ascertained by the New York office in March, 1941, that an investigation had been conducted on Communism in the motion pictures industry and that a number of individual reports were being prepared, apparently by the Dies Committee, giving the evidence collected. An exhibit of the report on [REDACTED] lists Welles as supporting Spanish Benefit Work under the direction of the Communist Party. (100-2213-2)

B7D
B7C [REDACTED] made available information which reflected that Welles' name appeared as a member of the National Federation for Constitutional Liberties in the active indices of this organization. It appeared that the names in the indices were those of persons interested in social legislation who might participate in a national lobby against legislation objected to by the National Federation for Constitutional Liberties. (100-1170-49)

A news item appearing in the March 29, 1941, issue of The Peoples' World states that "a big Bridges defense committee outside the unions" has established its offices in New York City "for the duration of the trial" with Orson Welles as a moving spirit. (89-915-971)

WILLIAM SAROYAN

Concerning William Saroyan little information is at hand with respect to this person's activities. According to "Who's Who In America" he was born in Fresno, California, August 31, 1908. He was educated in the public schools of Fresno and is unmarried. His occupation is listed as that of author and he has a number of books and plays to his credit. He is listed also as being a contributor to such magazines as "American Mercury," "Esquire," the now defunct "Vanity Fair" and others. His present address is given as San Francisco, California.

B7D

[REDACTED] Saroyan has been very active in Communist Party circles. [REDACTED]

Saroyan spoke at a dinner held by the "Committee of Publishers For American Writers In Exile" at the Hotel Commodore in November, 1940, which [REDACTED] turned out to be an extreme left wing affair. [REDACTED] that some literary figures at the last moment refused to participate in the activities of this group when they learned that it was a Communist front affair. [REDACTED] all of the speakers at this meeting were in one way or another known front people for the Communist Party. (61-7566-2006)

GEORGE M. COHAN

The full name of Mr. Cohan is George Michael Cohan and according to "Who's Who In America" he was born July 4, 1878, in Providence, Rhode Island. He has been associated with the stage since he was nine years of age and has become an outstanding success as an actor and comedian. He formerly was married to Ethel Levy, actress, and married again to Agnes Nolan of Boston, Massachusetts. Mr. Cohan belongs to the Friars and the New York Athletic Club.

An examination of the files of the Bureau with respect to Mr. Cohan fails to reflect any derogatory information concerning him nor was a search productive of any indication of his being associated with left wing organizations. Mr. Cohan, however, is listed as a member of the National Federation for Constitutional Liberties according to the active indices of this organization. This information was made available by [REDACTED]

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B7C

George M. Cohan is president of the "Catholic Actors Guild of America" with headquarters at the Hotel Astor, New York. This organization is thoroughly reputable according to inquiries made at New York and as a matter of interest the Director was a member of the Advisory Board of this organization under the Chairmanship of Honorable Edward Malrooney, according to the September, 1938, issue of the publication of the Catholic Actors Guild of America.

(94-3-4-599-1; 94-1-19122-1)

George M. Cohan received a highly prized award offered by the Penn Athletic Club for outstanding achievement and in February, 1937, this same award was offered to the Director and accepted on March 4, 1937. (94-1-2372-1X)

SHERWOOD ANDERSON

Sherwood Anderson was born at Camden, Ohio, on February 13, 1876. He received his education in the public schools of Camden, Ohio, and married Eleanor C. Anderson. Anderson was an author and had published a considerable amount of books and verse. His latest address was Marion, Virginia. In view of Mr. Anderson's death in the spring of 1941 no additional information is being set forth concerning him at this time.

ARCHIBALD MacLEISH

Archibald MacLeish was born in Glencoe, Illinois, on May 7, 1892, the son of Andrew and Martha Hillard MacLeish. He attended Hotchkiss School at Lakeville, Connecticut, and received an A. B. Degree from Yale in 1915 and an L.L. B. Degree from Harvard in 1919. He received an honorary M. A. Degree from Tufts in 1932 and honorary Litt. D. Degrees from Wesleyan and Colby in 1938. He married the former Ada Hitchcock of Farmington, Connecticut, on June 21, 1916. He enlisted as a private in the United States Army in June, 1917, and was discharged with the rank of Captain in February, 1919.

From 1924 to date he has written considerable verse and poetry. In 1932 he won the Pulitzer Poetry Prize of \$1,000 for his poem entitled "Conquistador." At one time MacLeish was editor of "Fortune" and in the past has been a frequent contributor to "The Nation."

An anonymous outside source reports that MacLeish in August, 1936, was a sponsor of the League for Southern Labor. In November, 1936, he was one of numerous endorsers of an open letter from the American Civil Liberties Union to the presidential and vice-presidential candidates, urging them to make at least one public announcement on the issues with reference to domestic liberties in the United States. In January, 1937, he was a member of the National Citizens Committee for Civil Rights in the automobile industry, sponsored by the American Civil Liberties Union.

MacLeish was a member of a sponsoring committee which hailed the ratification of the draft of a new Soviet constitution by the Congress of Soviets at a meeting held at the Hotel Edison, New York City, on December 3, 1936. On June 4, 1937, he spoke at a meeting sponsored by the American Writers Congress to aid Spain. This meeting, which was held at Carnegie Hall, New York City, also had as speakers Earl Browder, Donald Ogden Stewart, Senator Gerald P. Nye, Congressman John T. Bernard and Ernest Hemingway. A confidential source indicates that the League of American Writers is closely affiliated with the Communist Party.

During the Spanish Civil War, MacLeish was active in support of the Loyalist cause. He commended the Medical Bureau to Aid Spanish Democracy and its work in securing medical aid for the Spanish people. He was a sponsor of the Friends of the Abraham Lincoln Brigade, a member of the committee sponsoring the American Friends of Spanish Democracy, a sponsor of the Spanish Refugee Relief Campaign, and one of 78 writers who issued a joint appeal for lifting the Spanish embargo.

MacLeish sent a congratulatory message to 40 prominent German-American novelists, playwrights and newspapermen, who met on October 7, 1938, to organize the German-American Writers Association. This association, according to a confidential source of information, is Communist controlled.

MacLeish was one of 58 editors, publishers, religious leaders and liberals who signed a petition of the American Civil Liberties Union requesting President Roosevelt to personally intervene in preventing the barring of John Strachey from the United States. Strachey, a British Leftist author and lecturer, was detained at Ellis Island, New York, on his arrival from England on October 10, 1938, and was released two weeks later under a \$500 bond and injunction to deliver no lectures.

MacLeish was scheduled to speak at a Conference for Peace and Democracy at the Copley Methodist Episcopal Church, Boston, Massachusetts, on December 18, 1938. He was one of the directors of History Today, incorporated, which sponsored a motion picture in March, 1939, called "The 400,000,000," which told of China's fight against Japanese aggression.

MacLeish's nomination for the post of librarian of the Library of Congress by President Roosevelt in the spring of 1939 was attacked in Congress by Representative J. Parnell Thomas who opposed MacLeish's nomination by contending MacLeish was one of the leading fellow-travelers of the Communists. Representative Thomas stated that in 1937 the Communist Party set up a united front organization known as the League of American Writers and that MacLeish was one of 23 signers of a "call" to the Congress of 1937 which established this league. Of the 23 signers, he said 12 were well known Communists and some of the others were equally well known as fellow-travelers. He pointed out that earlier in June, 1939, the League held its annual congress in New York City, where its leading visiting speaker from abroad was one Louis Aragon, editor of a French Communist newspaper. Representative Thomas also stated that MacLeish was a member of such Communist controlled organizations as the Medical Bureau to Aid Spanish Democracy, the American Youth Congress and the Motion Picture Artists Spanish Aid. However, MacLeish's nomination was subsequently confirmed by the Senate.

MacLeish was scheduled to address the fourth annual conference of the American Committee for the Protection of the Foreign Born held at the Annapolis Hotel, Washington, D. C., early in March, 1940.

MacLeish resides at 1520 33rd Street, N. W., Washington, D. C.

MARC CONNELLY

*T-100
3-13-47*

Marc Connelly, a playwright, was born December 13, 1890, at McKeesport, Pennsylvania. According to "Who's Who In America" Marc Connelly, who apparently has written contributions under the nom de plume of Marcus Cook, became a reporter in 1910 for the Pittsburgh Sun and subsequently became a writer and contributor of numerous columns and articles to various magazines. He has written lyrics for several musical comedies. Connelly was listed as being director and treasurer of the Dramatists Guild of Authors' League of America and is an ex-president of Authors' League of America, and is a member of the Institute of Arts and Letters. He has written some outstanding plays, notably "The Green Pastures" which won the Pulitzer award in 1930. His New York address is given as 25 Central Park West, New York, New York.

Marc Connelly is a member of the Authors' League of America, 9 East 38th Street, New York City, and was president of this organization in 1936 and 1937. As a matter of interest the Authors' League of

America published an organ entitled "Authors' League Bulletin" which concerned itself with opposing what it considered to be repressive and reactionary legislation. (61-7554-34)

In the New York Times book review of May 9, 1937, it was reported that a congress of American writers from all parts of the country planned to meet in New York in June, 1937, to discuss professional problems in relation to national and international events. This congress was sponsored by the "League of American Writers" and the call to the meeting was signed by Marc Connelly, Archibald MacLeish and others. [REDACTED] forwarded information received [REDACTED] indicating that this congress was to be run by people close to the Communist Party. (61-7566-430) B7E

According to a news item appearing in the Sunday Worker of January 16, 1939, Connelly wrote an article "on the broad aspects of the Federal Theatre's work" which appeared in the magazine "Tae." (61-7561-254X36, page 5)

On January 15, 1939, Marc Connelly addressed a group attending a dinner of the New York Urban League, according to the Daily Record of January 16, 1939. This news item reported that this meeting was devoted to the discussion of the contribution Negroes as a "minority group in America had to offer in the war against intolerance and the struggle to serve democracy." Other speakers reportedly pleaded for national tolerance at this meeting. (61-7563-69X75)

Marc Connelly appeared as a member of the Advisory Board of an organization known as "Films For Democracy," 342 Madison Avenue, New York, New York, on a letterhead prepared and distributed by this group in February, 1939. This letter explained the aims of the organization as being a non-profit group organized for the purpose of producing films to instill a love for democracy and to make the world conscious of "barbarous vandalism and intolerance." [REDACTED] reported at this time that the group "Films For Democracy" was an organization made up of "genuine liberals and radical fellow-travelers." He described the group as being a propaganda vehicle for radicalism. (61-7566-1357) B

In September, 1939, Marc Connelly associated himself with an organization known as "The National Committee for the Defense of Political Prisoners," the name of which organization was subsequently

changed to the "National Committee for People's World," according to information received from Post Office Inspector in Charge M. H. Ackerman, Atlanta, Georgia. Marc Connelly's name appears on the letterhead of this organization. (61-7566-1357)

According to a news item appearing in the "People's World" of November 21, 1938, Connelly signed a letter to the President on November 20, 1938, demanding an embargo on Nazi trade.
(100-7685-36; 61-7559-3385X1) (61-7561-246X9)

STEPHEN VINCENT BENET

Mr. Benet was born July 22, 1898, at Bethlehem, Pennsylvania. According to the current issue of Who's Who In America, Benet received his Master and Doctor of Letters Degree at Yale University. He is an author and poet and has written a considerable number of books, the most notable being the book of verse entitled "John Brown's Body," which won the Pulitzer Prize in 1928. In 1933 he was awarded a gold medal by the Roosevelt Memorial Association. He is an episcopalian and a member of Wolfs Head and the American Academy of Arts and Letters. He is a member of the Elizabethan Club, the Coffee House and the Century Club. He married Rosemary Carr of Chicago on November 26, 1920, and has three children. His mail address is in care of Brandt and Brandt, 101 Park Avenue, New York, New York

Concerning Mr. Benet the files of the Bureau contain little information. He was listed as one of the sponsors of a campaign conducted in March, 1938, by the Friends of the Abraham Lincoln Brigade to raise funds for the purpose of rehabilitating Americans who were wounded in the Spanish Civil War. This information appeared in a news item contained in an article in the Daily Worker of March 22, 1938.
(61-7561-27686)

Mr. Tolson _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Foxworth _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Carson _____
Mr. Quinn Tamm _____
Mr. Hendon _____
Mr. Tracy _____
Miss Gandy _____

9-73-47 MAXWELL ANDERSON

Maxwell Anderson, who is listed as an author and a playwright in the current Who's Who In America, was born December 15, 1888, at Atlantic, Pennsylvania. Anderson received his Bachelor of Arts Degree at the University of North Dakota and his Masters Degree at Stanford. He taught school in North Dakota and California, and subsequently did newspaper work. He wrote a number of plays and books, many of which were outstanding successes. He wrote, in collaboration with Laurence

Stallings, the play "What Price Glory" in 1924. His home is in New York City.

Maxwell Anderson's play "What Price Glory," which was produced in 1924, was the subject of considerable criticism by those who believed that it ridiculed the United States Servicemen. (43-181-2)

In August, 1937, Mr. and Mrs. Maxwell Anderson were representatives at large at a Spanish Fiesta held on the estate of Adolf Zukor, New City, New York. On this occasion Mr. de los Rios, Spanish Ambassador to the United States, spoke. Funds collected at this affair were planned to be given to the distressed children in Spain according to a New York Times article appearing in the August 9, 1937, issue. (61-7566-636)

In the April 9, 1938, issue of the Daily Worker it was reported that Maxwell Anderson had signed a petition sponsored by the American Friends of Spanish Democracy appealing that an end be brought to the then existing arms embargo against Spain. (61-7561-208X)

In May, 1938, Mr. Anderson publicly defended the Loyalist position in Spain and was quoted in the press as so doing. Anderson joined appeals for support of the Spanish Republic in February, 1939, according to the Daily Record of February 4, 1939, and February 7, 1939. (61-7561-201X1; 61-7561-257X16-39)

According to the Daily Worker of November 5, 1938, Maxwell Anderson was reported as being a member of the "Committee to Serve Spain and China." (100-17826-215)

Maxwell Anderson was identified as being a sponsor of the group known as the "Spanish Intellectual Aid" headed by Louis Bromfield according to a release dated April 29, 1939, issued by the Spanish Relief Refugee Campaign, 381 4th Avenue. This latter group conducted a campaign for \$1,000,000 for the purpose of aiding 400,000 Spanish refugees in France to establish themselves in Latin American countries. (61-7561-269X6)

According to Post Office Inspector in Charge M. H. Ackerman, Atlanta, Georgia, Maxwell Anderson, in September, 1939, was listed as a member of the National Committee for the Defense of Political Prisoners, the name of which was afterwards changed to the National Committee for Peoples' Rights. (100-1170-49)

Mr. Tolson _____
 Mr. E. A. Tamm _____
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He was a national sponsor of the American Rescue Ship Mission which proposed to send Spanish Loyalist refugees from Casa Blanca, French Morocco, to Mexico according to a letterhead of this group dated December 31, 1940. (100-11688-13, page 72)

JAMES BOYD

James Boyd who is the only author among persons of this name appearing in the 1940-41 "Who's Who In America" was born in Dauphin County, Pennsylvania, July 2, 1888, and is the son of John Yeomans Boyd and Eleanor Gilmore Boyd. It is not known whether this individual is identical with the person of the same name who is the sponsor of the Free Company.

The above-mentioned Boyd graduated from Hills School, Pottstown, Pennsylvania, in 1906; Princeton University in 1918, and Trinity College, Cambridge University, 1912. He married Katharine Lamont of New York City December 15, 1917, to whom were born three children, James, Daniel Lamont, and Nancy. He served as First Lieutenant in the United States Army in France during the World War, is a member of the Society of Cincinnati and is a member of the Coffee House, a club of New York. He is the author of the following books:

Drums - 1925
Marching On - 1927
Long Hunt - 1930
Roll River - 1935
Bitter Creek - 1939

Boyd's home is given as Southern Pines, North Carolina.

Through the office of the Chief Clerk of the Bureau it was ascertained that a Mr. James Boyd is connected with the Immigration and Naturalization Service of the Department in the capacity of Assistant Director. It was not deemed advisable to pursue additional inquiries concerning this person at the present time. It is not known whether the Mr. Boyd of the Department is identical with the sponsor of the Free Company.

Mr. Tolson _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Foxworth _____
Mr. Glavin _____
Mr. Ladd _____
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Mr. Quinn Tamm _____
Mr. Hendon _____
Mr. Tracy _____
Miss Gandy _____

James M. Boyd, I, who is a member of the Alpha Xi Chapter of the Kappa Alpha Fraternity of Berkeley, California, extended an

invitation to the Director by letter of October 8, 1939, to visit the Alpha Xi Chapter during a visit of the Director to the West Coast. No further information on this James Boyd is contained in the Bureau files. It is not known whether this individual is identical with James Boyd, sponsor of the Free Company. (62-12188-2148X5)

ROBERT E. SHERWOOD

Robert E. Sherwood, a writer, was born at New Rochelle, New York, April 4, 1896, and attended Harvard University from 1914 to 1917. In October, 1922, he married Mary Brandon of Indianapolis, Indiana, to whom one daughter, Mary Jane, was born. In June, 1935, he married his second wife Madeline Hurlock of Federalsburg, Maryland. He was dramatic editor of "Vanity Fair" from 1919 to 1920; Associate Editor of "Life" from 1920 to 1924; Editor of "Life" from 1924 to 1929, and during the same time was motion picture editor of "Life" and of the New York Herald. He enlisted in the 42nd Battalion, Black Watch, Canadian Expeditionary Force, in 1917 and was honorably discharged in February, 1919. He is a member of the Harvard and Century Clubs of New York. He was awarded the Pulitzer Prize in 1936 and 1939. His address is given as 630 5th Avenue, New York, New York. He is the author of numerous plays, including:

Waterloo Bridge - 1929
Reunion in Vienna - 1931
The Petrified Forest - 1934
Idiot's Delight - 1936
Abe Lincoln in Illinois - 1938

He is also a contributor of fiction and articles to magazines.

In January, 1924, Sherwood was interviewed by an Agent of the Bureau at New York City in connection with the case of [REDACTED] a fugitive who had stated prior to his escape from a hospital that he could be reached by mail addressed to him in care of Sherwood, whose address was given as Players' Club, 16 Gramercy Place, New York City. In the interview Sherwood advised that he had never heard of [REDACTED] and stated that he had served in both the American and Canadian Armies and that he was at the time employed by "Life" and the New York Herald.

Mr. Tolson _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Foxworth _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Carson _____
Mr. Quinn Tamm _____
Mr. Hendon _____
Mr. Tracy _____
Miss Gandy _____

B7C The report indicates that Sherwood was a Harvard graduate, married, and resided at 1125 Fifth Avenue. The report of the Agent notes that [REDACTED] had been apprehended at a time when he was residing at 12 Gramercy Place, an apartment house three doors from the Players' Club at number 16. (62-540-394)

On November 2, 1938, it was reported that Sherwood, together with thirty-five other prominent American authors, had signed his name to a letter directed to President Roosevelt. The letter contained the following:

"We feel that it is deeply immoral for the American people to continue having economic relations with a Government that avowedly uses mass murder to solve its economic problems. We ask you to sever trade relations with Nazi Germany, to declare an embargo on all Nazi German goods."

Remarks of Congressman William P. Lambertson, Kansas, appearing in the Congressional Directory under date of September 5, 1940, entitled "Communism in Entertainment Unions," contain a reference to Sherwood as being one of a group who wrote the Congressman stating that Alan Hewitt was not a Communist. Hewitt was one of the members of the Actors' Unemployment Committee of the Actors' Equity Association, named by Congressman Lambertson as a Communist. (61-7559-11434X, pg. 5)

✓ In August, 1940, Sherwood was reported to be a member of the William Allen White "Committee to Defend America by Aiding the Allies."

✓ In November, 1940, Sherwood was reported to be a member of the board of an organization known as the "Council for Democracy," which was headed by Raymond Gram Swing. The purposes of this council were stated to be the promotion of American democracy. (94-1-18411-7)

A pamphlet advertising a rally of the organization "Union Now" at New York, New York, on October 4, 1940, lists Sherwood as one of a group of speakers, including among others Clare Boothe, author; Clarence K. Streit, author of the plan "Union Now," and Madame Genevieve Tabouis, famous French journalist. The pamphlet describes Sherwood as a playwright. (100-7553-1)

According to the annual report of the "American Civil Liberties Union" for 1940, subject is listed as a member and a biography is set forth. He is there stated to be President of the Dramatists' Guild of America. (61-190, pg. 133)

On March 10, 1941, [REDACTED] ^{B7C} a former Special Agent of the Bureau advised me that the National Theatre Conference was to approve all plays to be performed in Army camps and that the persons who will pass on the plays are Robert Sherwood and Clifford Odets. [REDACTED] also alleged that Sherwood is a member of the Communist Party. It is noted that [REDACTED] also advised that Paul Green, the President of the National Theatre Conference, would be required to work through the office of the Attorney General at Washington, D. C. He further advised that Sherwood, Green and Odets are all connected with the old Chokov Conference held in Moscow, the purpose of which was the discussion of the use of the theater as a means of spreading Communist propaganda throughout the world.

Testimony given before the Dies Committee reflects that the New Theatre School which was organized in 1935 for the purpose of producing plays of a propaganda nature was assisted in its development by Sherwood. The New Theatre School is an offsprig of the New Theatre League. It is further reflected in the Dies Committee testimony that the National Council of Freedom from Censorship of the American Civil Liberties Union lists many well known writers, including Sherwood. (Dies Committee Report, Vol. 1, page 530, 540)

PAUL ELIOT GREEN

Green is listed as an author and teacher in the current issue of "Who's Who In America." He was born at Lillington, North Carolina, on March 17, 1894. Green graduated from the Bules Creek Academy of North Carolina and received his B. A. Degree at the University of North Carolina in 1921. He also did graduate work at Cornell University and in 1928 and 1929 was a Guggenheim Fellow. He married Elizabeth Atkinson Lay at Chapel Hill, North Carolina, on July 6, 1922, and has four children. Paul Eliot Green has written a considerable number of novels, plays and short stories. His play "In Abraham's Bosom" was awarded the Pulitzer Prize for the best American play in 1927. He presently holds the post of Professor of Dramatic Art at the University of North Carolina and his home is at Chapel Hill in that State.

Mr. Tolson _____
 Mr. E. A. Tamm _____
 Mr. Clegg _____
 Mr. Foxworth _____
 Mr. Glavin _____
 Mr. Ladd _____
 Mr. Nichols _____
 Mr. Rosen _____
 Mr. Carson _____
 Mr. Quinn Tamm _____
 Mr. Hendon _____
 Mr. Tracy _____
 Miss Gandy _____

From time to time the Bureau has received indications that Paul Elliot Green has Communistic inclinations. In December, 1928, his name was listed on the letterhead of the National Committee for Peoples' Rights, an organization formerly known as the National Committee for the Defense of Political Prisoners. (61-7559-3385X1)

Paul Green, identified as being a faculty member of the University of North Carolina, was believed to be a Communist by [REDACTED] B7C

[REDACTED] according to information given by [REDACTED] to a Bureau Agent in November, 1939. (61-7558-234)

On March 10, 1941, [REDACTED] a former Special Agent of the Bureau advised me that Paul Green was recently made President of the National Theatre Conference in Washington, D. C. [REDACTED] advised that all plays which are to be performed in Army camps are to be approved by the National Theatre Conference and that the persons actually approving the plays are to be Robert Sherwood and Clifford Odets. [REDACTED] stated that both are members of the Communist Party. He also stated that Green would be required to work through the office of the Attorney General at Washington, D. C., and stated that Green is a more ardent Communist than Sherwood and that he, together with Odets and Sherwood, is connected with the old Chekov Conference held in Moscow, the purposes of which have already been mentioned in connection with the data related concerning Robert E. Sherwood. B7C

[REDACTED]

Respectfully,

P. E. Foxworth

Mr. Tolson _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Foxworth _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Carson _____
Mr. Quinn Tamm _____
Mr. Hendon _____
Mr. Tracy _____
Miss Gandy _____

ADDRESS REPLY TO
"THE ATTORNEY GENERAL"
AND REFER TO
INITIALS AND NUMBER

DEPARTMENT OF JUSTICE
WASHINGTON, D. C.

May 13, 1941

MEMORANDUM FOR MR. J. EDGAR HOOVER,
DIRECTOR, FEDERAL BUREAU OF INVESTIGATION

Reference is made to your memorandum to Mr. McGuire dated April 24, 1941 relating to alleged activities and connections of Orson Welles and [REDACTED]. This memorandum has been forwarded to us. **B7C**

We would appreciate it if you would furnish to us, as of interest in connection with the administration of the Voorhis Act, (Public No. 370, 76th Congress), and other federal statutes, such information as you may have concerning the aims and purposes and the activities of the following organizations listed by you in the aforementioned memorandum:

- ✓ Negro Cultural Committee *Done*
- ✓ Foster Parents' Plan for War Children *Done*
- ✓ Medical Bureau and North American Committee to Aid Spanish Democracy *Done*
- ✓ Theatre Arts Committee *Done*
- ✓ Motion Picture Artists Committee *Done*
- ✓ The Coordinating Committee to Lift the Embargo *Done*
- ✓ Workers Bookshop *Done*
- ✓ New Masses *Done*
- ✓ People's Forum *No reference. Done*
- ✓ Workers Bookshop Rural Fund *No reference. Done*
- ✓ League of American Writers *Done*
- ✓ American Peace Crusade *Done*
- ✓ Conference on Constitutional Liberties in America *Done*
- ✓ Consumers Union *Done*
- ✓ First Congress of the Mexican and Spanish-American Peoples of the United States *Done*
- ✓ Hollywood League for Democratic Action *Done*
- ✓ New Theatre *Done*

We are especially interested in the following information with respect to each of the organizations mentioned:

1. The existing and proposed aims and purposes:

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HEREIN IS UNCLASSIFIED
DATE 9/20/82 BY SP4/ML/ML

249-074 11/18/85 SP4/bja/jmw

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100-23438-1

1 JUN 20 1941

U.S. DEPARTMENT OF JUSTICE

RECORDED

INDEXED

FILED

- (a) Does any one of such organizations advocate the establishment of some new form of government in the United States?
- (b) Does any such organization advocate the control by force or overthrow of the Government of the United States or a political subdivision thereof?
- (c) Is one of the purposes of any of such organizations the establishment, control, conduct, seizure or overthrow of any foreign government or a subdivision thereof by the use of force or violence or by threats of such?

2. The means by which these aims or purposes are being attained or are to be attained.

3. Whether or not the members of any of such organizations receive instruction in the use of firearms, explosives or other weapons or substitutes therefor, or military or naval science.

4. Whether or not the members of any of such organizations engage in any military or naval maneuvers or activities, or drill or parade in a military or naval character (either with or without arms).

5. Whether any of such organizations solicit or accept financial contributions, loans or support of any kind directly or indirectly from, or is affiliated directly or indirectly with, a foreign government, a political subdivision thereof, or any agent or instrumentality of a foreign government or political subdivision thereof, or a political party, a foreign country or any international political organization.

6. Whether any of the policies of any of such organizations are determined by, or at the suggestion of, or in collaboration with a foreign government or political subdivision thereof, or an agent or instrumentality of a foreign government or political subdivision thereof, or a political party in a foreign country, or an international political organization.

We would like particularly to have the following information:

1. Identity of leaders and members of such organizations or any of the same.

2. Copies of constitutions, charters, by-laws and resolutions of such organizations or any of the same.

3. Identification of assets and liabilities of such organizations or any of the same.

4. Identification of materials and services accepted and used by such organizations or any of the same, together with the sources thereof (movies, news services, etc.).

5. Identification of persons reached by such organizations or any of the same or to whom such organizations aim to make an appeal.

6. Samples of newspapers, pamphlets, periodicals and other printed material emanating from such organizations or any of the same, and the identification of the sources of such material, i.e., where each of such organizations procure the material or contents.

7. Reports of oral statements of members of such organizations or any of the same, at meetings, on the radio, or elsewhere.


8. Complete description of any movies (newsreels, shorts, features) shown or distributed by such organizations or any of the same, or report as to where they may be seen.

9. Copies or description of symbols used by such organizations or any of the same, such as flags, emblems, etc.

We should like to have also such information as you have with respect to the connections of Orson Welles and [REDACTED] with any of the aforementioned organizations. For the time being a special investigation of any of such organizations or individuals is not requested.

LAWRENCE M. C. SMITH
Chief, Special Defense Unit

By


R. Keith Kane
Assistant Chief

B7C

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DATE 5-27-86 BY SPB/STL

100 - 25438 - 5, 6, 7

CHANGED TO

100 - 421352 - 6, 7, 8

DEC 14 1955

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Federal Bureau of Investigation
United States Department of Justice
Post Office Box 512
Chicago, Illinois

July 10, 1941

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-27-86 BY SP8BJL

Director
Federal Bureau of Investigation
Washington, D. C.

Dear Sir:

Enclosed herewith are various photographic copies of information furnished to me by a Confidential contact who desired that his name should not be divulged.

This material concerns un-American activities of various individuals throughout the United States and is predominantly based on publications from various organizations considered by the contact to be subversive.

There are also included photographic copies of clippings from the Daily Worker of some years back. The entire group of photographs is apparently dedicated to proving that WILSON WELLES is a Communist or fellow traveler who has been associated with various Communist Party organizations and attempt to show that this association has not been accidental.

This material is being forwarded to the Bureau for informational purposes.

Very truly yours,

W. S. Devereaux
W. S. DEVEREAUX
Special Agent in Charge

100-2398

Encl.

ENCLOSURE BEHIND FILE

COPIES DESTROYED - 26-58
8-34

RECORDED **100-23438-8**
FEDERAL BUREAU OF INVESTIGATION
2 JUL 11 1941
U.S. DEPT. OF JUSTICE
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72752

Form No. 1

THIS CASE ORIGINATED AT

LOS ANGELES

FILE NO. 100-5440

U. S. GOVERNMENT PRINTING OFFICE 27 7-2024

71753

DETAILS:

Information came to the Los Angeles Division Office from [REDACTED]

[REDACTED]. The Group Theatre was an organization then similar to the Theatre Guild. [REDACTED] advised [REDACTED] the ORSON WELLES Company produced such plays as "Pins and Needles". [REDACTED] stated [REDACTED] the ORSON WELLES Radio Program was sponsored by the Campbell Soup Company. [REDACTED]

[REDACTED] ORSON WELLES was employed by R.K.O. to produce some pictures [REDACTED] was under the impression that R.K.O. did not complete any pictures for ORSON WELLES as the subject matter at that time was considered too far "leftist" to be used by the studio. [REDACTED] that it would be interesting to find out [REDACTED] why they never finished any pictures for ORSON WELLES. [REDACTED] stated that it is reported that ORSON WELLES and [REDACTED] in the past few years received payments from R.K.O. in the neighborhood of \$100,000.

[REDACTED] is now under extensive investigation in the Los Angeles Origin File entitled, [REDACTED] ETAL. INTERNAL SECURITY (R). Los Angeles File [REDACTED] and no further effort will be made to identify him in this report other than to show his past connection with Subject ORSON WELLES. The recent investigation on [REDACTED] has failed to show any present connection with ORSON WELLES.

72786

Subject ORSON WELLES is not registered as a voter in Los Angeles County.

The Los Angeles Examiner newspaper of April 29, 1941, with a New York date line of April 28, 1941, reflected the founding of the "Citizens' Committee for HARRY BRIDGES". This article reflects that Subject ORSON WELLES as well as JOHN HENRY HAMMOND, JR., and Professor F. O. MATTHIESSEN had founded this committee. In the article WELLES was listed as a playwright-producer; HAMMOND as a music patron and art critic; and MATTHIESSEN as an English professor at Harvard University. This committee was formed in New York City and the article states that more than 65 persons became sponsors of the committee. The article states that in the letter of invitation from ORSON WELLES and the aforementioned individuals to the sponsors, it is stated, "Mr. BRIDGES is now on trial in a second deportation hearing, the only man in the United States ever to be tried twice in this manner. On the pretext of a new law passed after an exhaustive hearing and acquittal by Dean JAMES M. LANDIS, he is being tried anew on essentially the same charge. - - - - We join in an attempt to inform public opinion as to the realities behind Mr. BRIDGES' second trial, which we consider an attack on all organized labor, on the rights of minorities and a focal point of the entire current attack on civil liberties." The sponsors of this committee are listed in the news article and include HUGH DE LACY, president of the Washington Commonwealth Federation and president of the American Committee for the Protection of Foreign Born; RUSSELL N. CHASE, chairman of the Cleveland Committee of the American Civil Liberties Union; DONALD OGDEN STEWART; and I. F. STONE, Washington editor of "The Nation".

The Los Angeles Herald Express of May 7, 1941 carried an article under the caption, "Gold Star Mothers Head Hits Radicals". In this article Mrs. MAE CUSHMAN, national president of the American Gold Star Mothers stated that she had listened to a number of the "Free Company" Sunday morning broadcasts starring ORSON WELLES and others and that she is definitely against such programs as they appear subversive. In this article Mrs. J. HENRY CRIVE, president of the Americanism Defense League, stated that she heartily endorsed the action taken by the American Legion against some of the plays broadcast recently by the "Free Company - ORSON WELLES group". The article states that definite action condemning such programs was being considered by the American Legion, by the Americanism Defense League, the California State Daughters of the American Colonists, and by the Kennesaw Mountain Chapter of the National Society of Daughters of the Union.

Los Angeles Herald Express of May 27, 1941 had an article stating that ORSON WELLES' actions were being probed by the American Legion and by the state executives of the American Legion. This article states that the American Legion officials claim this right is based on the fact that WELLES is a leader of a movement opposed to the deportation of HARRY BRIDGES. The article stated that investigation was being made regarding the military service of ORSON WELLES or his exemption from military service. The article states that there has been a nation-wide storm of protest led by the American Legion against the radio broadcasts of the "Free Company" in which WELLES was starred as these plays were considered radical. The article states that the national committee of the American Legion at Indianapolis had taken similar action. The article states that ORSON WELLES, age 25, was due for

classification before Selective Service Board 245 in Westwood, where his order number was 1027. It appeared that a questionnaire had been mailed ORSON WELLES on April 1, 1941, and WELLES did not return the questionnaire until April 30, 1941 as he had been given extended time. The article states when ORSON WELLES appeared before the classification board, he had informed the board that he was willing to serve if passed, but declared that he suffered from "inverted flat feet" and that his "spine was not in good shape either". The article states that after his appearance before the board, ORSON WELLES visited several bone specialists and that the report of these specialists would be made known to the Selective Service Board. This article states that ORSON WELLES sought and obtained permission from the Draft Authorities to make a trip to Mexico.

An article in the "News Week" of August 4, 1941 reflects that Subject ORSON WELLES had announced the week before in Hollywood that he had taken over the Columbia Broadcasting System's Lady Esther Serenade program beginning early in September, 1941 and that this broadcast, a dramatic show, would originate from Hollywood on Mondays at 10:00 to 10:30 P.M., Eastern Daylight Saving Time. This new program will replace the light music program of the Lady Esther Company.

On the night of October 6, 1941, at 7:00 P.M., over radio station K.N.X. at Los Angeles, ORSON WELLES put on his third radio program for the sponsor, "Lady Esther Cosmetics Company". On this particular program, he dramatized a program by NORMAN FOSTER, which had nothing of a subversive character. Radio station K.N.X. is located at 6121 Hollywood Boulevard, Hollywood, California, telephone HOLLYWOOD 1212.

Extensive biographies appear on ORSON WELLES and for the information of the interested offices and the Bureau, some biographical history on ORSON WELLES is being reported herein.

"Who's Who" in America, in the 1940 and 1941 issue states that GEORGE ORSON WELLES, known as ORSON WELLES, is an actor, radio, and theatrical producer and that he was born at Kenosha, Wisconsin, May 6, 1915, the son of RICHARD HEAD and BEATRICE IVES. The education of WELLES included attendance at the Todd Schools, Woodstock, Illinois, from 1927 to 1930. ORSON WELLES married VIRGINIA NICHOLSON in December, 1934 and a divorce was granted in 1940. He has one daughter, CHRISTOPHER. ORSON WELLES was described as an actor with the Gate Theatre in Dublin, Ireland, from 1931 to 1932. He toured with KATHARINE CORNELL in 1933. He directed the Woodstock Festival in 1934. He played the lead in "Panic" in 1935. He directed a Negro "Macbeth" and "Horse Eats Hat" in 1936. He directed "Dr. Faustus" and "The Cradle Will Rock" in 1937. He founded the Mercury Theatre and directed "Julius Caesar" in 1937. He directed and produced "Shoemakers Holiday", "Heartbreak House", and "Daubins Death" in 1938. He directed and was an artist on radio programs since 1938. He made recordings of Shakespeare's plays for the Columbia Recording Company in 1939. He has been a producer, writer, and director for R. K. O. Radio Pictures in 1939 and 1940. He is a member of the Actors Equity League, American Federation of Radio Artists, and was awarded the CLAIRE M. SENIE Award for the foremost achievement in the American Theatre in 1938. He belongs to the Lotus Club in New York. He was the editor of

"Everybody's Shakespeare" with ROGER HILL in 1933 and was editor of the "Mercury Shakespeare" with ROGER HILL in 1939. In "Who's Who", WELLES gave his address as 1430 Broadway, New York City.

The Columbia Broadcasting System, Columbia Square, Hollywood, California, puts out several biographical releases on ORSON WELLES, which further identify him. The release of September 8, 1941 stated that ORSON WELLES would begin a new series of broadcasts Monday, September 15, 1941 and that he starts on the first of four new films for R.K.O. on September 16, 1941. ORSON WELLES also plans new Shakespearean recordings; also to appear as a magician at the California State Fair; to make a lecture tour in the Fall of 1941; and to broadcast for the Defense Program.

The C.B.S. Hollywood release of September 8, 1941 states that ORSON WELLES makes his home, office, and work shop on the studio grounds of R.K.O. at Culver City, California. This release states that he has a bungalow which houses his office and living quarters. This release states that his play "Native Son" was one of the hits of Broadway last season.

The C.B.S. Hollywood, California release of February 11, 1939 reflects that Subject as GEORGE ORSON WELLES was born in Kenosha, Wisconsin, May 6, 1915 and was named after GEORGE WELLES and a man named ORSON WELLES, both friends of his father. Subject's mother is described as a pianist and composer. Subject's father is described as a manufacturer of automobiles, who turned to the development of a bicycle lantern. The release states that his father objected to Subject ORSON WELLES' desire to be an orchestra leader or a magician and that Subject was sent to BORIS ANISFELD to study painting and cartooning. The release states that the mother of ORSON WELLES died when he was six years of age and that his father took him on a trip abroad, shortly after which Subject's father died. On this occasion a Dr. MAURICE BERNSTEIN was made the legal guardian of ORSON WELLES. He then entered the Todd School at Woodstock, Illinois. At the age of 13, ORSON WELLES was directing the Todd Troupers and arranged a production of "Julius Caesar" and other Shakespearean historical plays.

The C.B.S. release of February 11, 1939 states that in 1931 ORSON WELLES suffered a hay fever attack and that he went to Scotland and Ireland. While abroad he became an actor at the Gate Theatre in Dublin, Ireland, appearing in 40 plays, and made occasional guest appearances at the Abbey Theatre. This release states that he returned to Woodstock, Illinois in 1932 and wrote a few plays in conjunction with ROGER HILL. The release states that being unable to find a backer for these plays, Subject sailed for Africa and while in Morocco he met "The Glaoui", a chieftain he had previously met in Paris. While in a Moroccan retreat, he completed a volume of "Everybody's Shakespeare". The Release states that he met and married a Chicago debutant that he met at Woodstock, Illinois, VIRGINIA NICOLSON; that JOHN HOUSEMAN, an ex-grain magnate, invited WELLES to be co-producer of theatre presentations.

Another release of September 8, 1941 of C.B.S., Hollywood, reflects that Subject's father took him to China when he was six years of age. This release reflects that when WELLES was associated with JOHN HOUSEMAN, they produced hit plays at the Federal Theatres in New York.

~~CONFIDENTIAL~~

71757

No further extensive investigation is contemplated by the Los Angeles Division Office on ORSON WELLES, unless he should appear in radical radio broadcasts or articles which could be considered to be of a subversive character.

- C L O S E D -

~~CONFIDENTIAL~~

4-528

ALL INFORMATION CONTAINED
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100-23438-10
CHANGED TO
100-421553-1

DEC 15 1955

H.B.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-27-86 BY SP8 BTJ/COL

71759 .

Beverly Hills, Calif.

Jan. 31/42.

Edgar Hoover
F.B.I.
Washington, D.C.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-27-86 BY SP8 BTJ/KL

Gentlemen:

Orson Wells whose activities and interest in
Communist circles and whose American sympathies are well
known, and whose record you have in your files, has been cooking up
some scheme having to do with Brazil in S. America. He is known
to be pro-Russian and paradoxically sympathizes with all men
of the Hitler type who overthrow organized governments.

He is associated in this scheme with [redacted]
who lives in [redacted] This man
is a hot head, big wild individual who is supposed to represent
some newspaper [redacted] but
he knows with alien Italians and is in reality a native of
Portugal, married to an Austrian-Hungarian wife who claims to
be an American citizen.

These two men plan to leave in a very few days for
Brazil either by plane or ship.

They should be investigated at once and possibly
prevented from going down there if you find a use for attention.

It is possible that their intentions are legal but
from reports, there is something screwy about the whole set up.
Italian parents are claimed by [redacted] but it is known that they
are residents of Brazil and are Italians only in claims. They are
Portuguese and he gives lessons at times in this language.

There is no time to waste on this tip.

From one who with others is engaged in
quiet investigation of subversive actions.

Take it or leave it, that's up to you.

Undermining our relations with S. American countries at
this time should be prevented in [redacted]

RECORDED

FFC

JAN 24 1942

Letter to
Director
1/31/42
[initials]

100-23438-11
[initials]

RECORDED

100-70088-1

February 12, 1942

Special Agent in Charge
Los Angeles, California

Dear Sir:

Transmitted herewith for appropriate attention are
copies of a letter dated January 21, 1942, addressed to the
Bureau by [REDACTED]

Please be advised that the communication has not been
acknowledged inasmuch as the address given is insufficient.

Very truly yours,

John Edgar Hoover
Director

Enclosure

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-27-86 BY SP8BTJ/CSL

Mr. Tolson _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Carson _____
Mr. Coffey _____
Mr. Hendon _____
Mr. Holloman _____
Mr. Quinn Tamm _____
Mr. Nease _____
Miss Gandy _____

COMMUNICATIONS SECTION

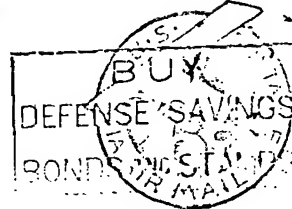
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FEB 13 1942 ★

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

RECEIVED

FEB 13 2 00 PM '42



EDGAR HOOVER
FEDERAL BUREAU OF INVESTIGATION
WASHINGTON,, D.C.

ALL INFORMATION CONTAINED
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DATE 5-27-86 BY SP8 BTJ/cal

FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT **LOS ANGELES**

~~CONFIDENTIAL~~

FILE NO. **100-5440**

| | | | |
|---|----------------------------------|--|---|
| REPORT MADE AT LOS ANGELES, CALIF. | DATE WHEN MADE 4/16/42 | PERIOD FOR WHICH MADE 2/28, 3/12, 15 18/42 | REPORT MADE BY [REDACTED] |
| TITLE ORSON WELLES, alias George Orson Welles | | | CHARACTER OF CASE INTERNAL SECURITY (R) |

SYNOPSIS OF FACTS:

Letter received reflecting that the Subject was in association with two individuals believed to be alien Italians, in a project in South America. Investigation develops that

[REDACTED]

[REDACTED]

-C-

DECLASSIFIED BY **SP8 BTJ/COL**
ON **3-29-86**

REFERENCE: Bureau letter dated February 13, 1942 (100-70088).

DECLASSIFIED BY
ON

DETAILS:

Reference Bureau letter transmitted for appropriate attention, a letter dated January 21, 1942, addressed to the Bureau by **[REDACTED]** with a notation that the letter was not acknowledged in as much as **[REDACTED]** was insufficient. It is not possible at the present time to identify **[REDACTED]** and from the text of the letter he apparently intended to conceal his true identity.

| | |
|---|---|
| APPROVED AND FORWARDED: [Signature] | DO NOT WRITE IN THESE SPACES |
| COPIES OF THIS REPORT | 100-23438-11X |
| | APR 22 1942 |
| 5 Bureau 1 New York (Inf.) 1 San Diego (Inf.) 1 San Francisco (Inf.) 1 ONI San Diego 1 G-2 San Francisco | 1 ONI Los Angeles 1 G-2 Los Angeles 2 Los Angeles |

The letter of [REDACTED] as follows:

B7C

[REDACTED]
Jan. 21/42

"Edgar Hoover
F.B.I.
Washington, D.C.

Gentlemen:

"Orson Wells whose activities and interest in Communistic circles and whose American sympathies are nill, one whose record you have in your files, has been cooking up some scheme having to do with Brazil in S. America. He is known to be pro-Russian and paradoxically sympathises with all men of the Hitler type who overthrow organized governments.

"He is associated in this scheme with [REDACTED] who lives in [REDACTED]. This man is a hot head, big word individual who is supposed to represent some newspaper [REDACTED] but hobnobs with alien Italians and is in reality a native of Portugal, married to a Austrian-Hungarian wife who claims to be an American citizen.

"These two men plan to leave in a very few days for Brazil, either by plane or ship.

"They should be investigated at once and possibly prevented from going down there if you find cause for detention.

"Its possible that their intentions are legal but from reports, there is something screwy about the whole set up. Italian parents are claimed by [REDACTED] but its known that they are residents of Brazil and are Italians only in claims. They are Portugese and he gives lessons at times in this language.

"There is no time to waste on this tip.

"From one who with others is engaged in quiet investigation of subversive actions.

"Take it or leave it, thats up to you.
[REDACTED]

"Undermining our relations with S. American countries at this time should be prevented in advance. "

Investigation developed [redacted] wife, [redacted] reside at [redacted] undoubtedly the individual referred to in the letter of [redacted] an artist, and his [redacted] who is [redacted] as [redacted] at [redacted]

The reverse telephone directory lists a telephone [redacted] to an individual known as [redacted] at [redacted]

B2
B7C Neither [redacted] nor [redacted] are listed as registered voters in Los Angeles County in the current affidavits on file. When reference was made, however, to the precinct book records of voters, precinct 1255, a notation was found that [redacted] had previously been a registered voter, address [redacted] a housewife, registered Republican.

There were two [redacted] listed as voters who might be [redacted] one being [redacted]

The other was [redacted] He declined to state his political affiliation, but changed to Democratic on September 29, 1938.

An undisclosed identity telephone call was placed to [redacted] and residence, telephone [redacted] in an effort to ascertain whether [redacted] is presently in Los Angeles. A woman answered the telephone, indicating that she was the wife of [redacted] but preferred not to furnish any information by telephone to the inquirer, who used the name of [redacted]

The 1942 Los Angeles City Directory lists [redacted] address [redacted]

There was no [redacted] and no [redacted] or [redacted] records on either [redacted]

The United States Immigration and Naturalization Service, Federal Building, Los Angeles, had a record on [redacted] January 4, 1931, he was residing at [redacted] reflecting that as of [redacted] and that he had written a letter to the Secretary of Labor, Washington, D. C. stating that he had been debarred from entering the United States [redacted]

[redacted] was again requesting permission for admission to the United States.

There was on record a copy of a hearing [redacted] before the Board of Special Inquiry [redacted]

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PERKINS
& FBI

[REDACTED] entered New York City, until [REDACTED] left [REDACTED] on the boat [REDACTED] going [REDACTED] to work [REDACTED] at that point. The hearing reflected [REDACTED] when in the United States, resided for four months with a friend of [REDACTED] [REDACTED] was next [REDACTED] working [REDACTED] next went to [REDACTED]

[REDACTED] where he worked [REDACTED]

The record of the hearing also reflected [REDACTED] had worked [REDACTED] The hearing record reflected [REDACTED] had no relatives in the United States at that time, but that he was a friend of [REDACTED] The record reflected [REDACTED] was also a friend of [REDACTED] [REDACTED] had lived [REDACTED]

[REDACTED] at the hearing, reflected that he came to the United States at the port of New York [REDACTED]

The Board, [REDACTED] ruled that he could not re-apply for admission to the United States for a period of one year.

[REDACTED] was described in the record as follows:

Age -
Sex -
Marital Status -
Height -
Complexion -
Hair -
Eyes -
Occupation -
Scars or marks -

Father -

The records of the Immigration and Naturalization Service reflected that on January 6, 1931, C. A. PERKINS, then Immigration Inspector in Charge, at San Ysidro, made recommendations [REDACTED] should be allowed to re-apply for

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admission to the United States [redacted] On February 14, 1931, [redacted] was granted permission to re-apply for admission to the United States within a year of that date.

On February 21, 1942, HARRY B. BLKE, Assistant District Director, United States Immigration and Naturalization Service at Los Angeles, wrote the following letter to the Commission at Washington, D. C. concerning [redacted]

"Enclosed is re-entry permit number [redacted] issued on application number [redacted] on January 30, 1942 and a letter of [redacted] Motion Picture Section, [redacted] Inter-American Affairs, 9730 Wilshire Boulevard, Los Angeles [redacted] did not appear at Immigration and Naturalization Los Angeles Office and request emergent status prior to his departure. [redacted] gives [redacted] address [redacted] as [redacted]

On January 31, 1942, [redacted] aforementioned, of the Office of the Coordinator of Inter-American Affairs, telephone [redacted] telephonically advised a representative of the Los Angeles Division Office that [redacted]

[redacted] was contacting Subject ORSON WELLES [redacted] will probably go to South America with ORSON WELLES [redacted]

[redacted] furnished information [redacted] is a representative of an official [redacted] newspaper and [redacted] requested to know whether this Office had any information on [redacted] as an anonymous letter had been received alleging [redacted] was a Nazi.

Reporting Agent telephonically recontacted [redacted] who advised that ORSON WELLES was making a South American picture and that this picture was to be produced by R.K.O. [redacted]

[redacted] advised that he had considered recalling [redacted] from his connection with the picture now being made by ORSON WELLES in South America, but that when he ascertained [redacted] was a friend of [redacted] hesitated as it might create an international situation. [redacted] had no substantiation of the fact [redacted] was un-American, but stated that he was perturbed over the anonymous letter that had been received concerning [redacted]

B21D
In November, 1941 [redacted] through [redacted] reported that DOROTHY COLINGORE, an actress who played opposite ORSON WELLES in the motion picture "CITIZEN KANE", and who is known in true life as Mrs. DOUGLAS COLLINS, was connected with different Russian Aid Committees [redacted]

~~CONFIDENTIAL~~

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_____ however,
did not inform, through _____ of any matters relative to ORSON
WELLES.

The office of DAVID HOPKINS is known as the Motion Picture Section,
Coordinator of Inter-American Affairs, 9730 Wilshire Boulevard. This is also
the office of the Council of National Defense, Coordinator of Commercial and
Cultural Relations Between the Americas. Inasmuch as the State Department has
apparently granted permission through the Coordinator of Inter-American Affairs
for ORSON WELLES to produce pictures in South America, no further inquiry will
be made relative to ORSON WELLES on _____ at the present time.

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- C L O S E D -

~~CONFIDENTIAL~~

XXXXXX
XXXXXX
XXXXXXFEDERAL BUREAU OF INVESTIGATION
FOIPA DELETED PAGE INFORMATION SHEET

1 Page(s) withheld entirely at this location in the file. One or more of the following statements, where indicated, explain this deletion.

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- ☐ Information pertained only to a third party with no reference to you or the subject of your request.
- ☐ Information pertained only to a third party. Your name is listed in the title only.
- ☐ Documents originated with another Government agency(ies). These documents were referred to that agency(ies) for review and direct response to you.

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Page 7 of 100-23438-11X

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4-15-43

April 16, 1943

RE: GEORGE ORSON WELLES
also known as ORSON

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Personal History

George Orson Welles was born on May 6, 1915, the son of Richard Head and Beatrice (Ives) Welles, in Kenosha, Wisconsin. His father is stated to have been an inventor, while his mother was a talented musician. From an early date Welles is stated to have moved in a field of talented personalities. He attended Todd High School in Woodstock, Illinois, from 1927 to 1930, where he specialized in art and dramatics. It is stated that at the age of 13 Welles was directing the Todd Troopers in various arrangements of Shakespeare's plays.

Upon graduation from high school, Welles had a desire to go into the theater; however, he was discouraged in this regard by his guardian. (Welles' father died when he was 13 years of age). His guardian in 1931 persuaded him to take a sketching tour through Ireland. While there he identified himself with the Gate Theater in Dublin and appeared in some forty plays. In 1932 he returned to this country, at which time he reportedly went to Woodstock, Illinois, where he engaged in the writing of a few plays which he is stated to have had little success in selling. In 1933 he is reported to have toured this country with Katherine Cornell in "Candida."

In 1934 he played the leading role in "Panic." During the summer of 1935 he participated in the Woodstock Dramatic Festival in which he both acted and directed. In 1936 he directed "Macbeth" with an all-Negro cast, and in the same year he directed "Horse Eats Hat." In 1937 he was associated with the Federal Workers Theater of the UFA

Mr. Tolson and during that time directed "Doctor Faustus" and "The Cradle Will Rock." He also founded the Mercury Theater in that year, its first production being "Julius Caesar." In 1938 he directed and produced "Shoemaker's Holiday," "Heart Break House" and "Dublin's Death."
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Harbo
Mr. Hendon
Mr. McGuire
Mr. Mumford
Mr. Piper
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

In 1938 the Mercury Theater of the Air came into being, with Welles acting, writing and directing practically all of the skits. In 1939 Welles signed a four-year contract with RKO pictures as a writer, actor, director and producer. In 1940 he went to Hollywood, California, at which time he wrote a few scripts which were rejected. In 1941 Welles wrote, directed and acted in "Citizen Kane" which has been hailed by many as the "most sensational production of the moving picture industry." This production was violently attacked by the Hearst Syndicate, and the question of its actual release to the public was questionable for many months.

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In 1942 Welles went to South America for the RKO pictures with the approval of the Motion Picture Section of the Coordinator of Inter-American Affairs, at which time he engaged in a motion picture project, one of the purposes of which was to develop good will between the United States and the various South American countries.

Welles in December, 1934, married Virginia Nicholson, which marriage resulted in a divorce in 1940. There was one child born of this marriage, namely Christopher, a daughter.

Welles presently has an international reputation as an actor, writer, director and producer in the legitimate theater, motion pictures and radio.

(94-3-4-115-3X)

Activities

An article appearing in the "Daily Worker" for May 6, 1938, reflects Welles as a member of the Negro Cultural Committee. The committee is stated to have contemplated producing a review for the benefit of the New York Chapter of the National Negro Congress, which organization is a known Communist front group. The Negro Cultural Committee was reportedly a group organized by the Communist Party for the purpose of agitating in favor of anti-lynching bills. Many of the other members of this committee were either known Communist Party members or sympathizers. (100-23438-X)

A "Daily Worker" article in the April 15, 1938, issue reflects that Welles delivered a series of speeches at the Workers Bookshop Symposium for the Workers Bookshop Mural Fund. Some of these speeches carried such titles as "Culture and the People's Front" and "Theater and the People's Front." This bookshop at the time was reported to be under the direct management of the Communist Party in New York City. (100-23438-X)

The letterhead of the Medical Bureau and North American Committee to Aid Spanish Democracy in July, 1938, reflects Orson Welles as a member of the Theater Art Committee of this organization. This committee was a reported Communist front organization at that time and has since then changed its name to the United American Spanish Aid Committee and is presently known as the Joint Anti-Fascist Refugee Committee, both of which are known Communist front organizations. (100-23438-X)

The name of Orson Welles appears in a pamphlet published by the Coordinating Committee to Lift the Embargo Against Republican Spain. This group is reported to have been organized at the instigation of the

Communist Party and had as its purpose agitation for the lifting of the embargo so that aid might be given to the Republican or Loyalist Armies in Spain during 1938 and 1939. (100-23438-X)

According to articles appearing in the "Daily Worker" for June, 1938 and July, 1938, Welles was listed among a group including Earl Browder and William Z. Foster who sponsored the celebration to honor the 76th birthday of Mother Bloor, to be held on July 31, 1938. Mother Bloor is a known Communist Party member who has been extremely active in the movement since its inception in 1919. (61-7559-2948X9, 61-7567-69X4)

An article appearing in the "Sunday Worker" for December 4, 1938, reflected that Welles appeared in the presentation, "Stars for Spain," which was sponsored by the Theater Arts Committee for the benefit of the Medical Bureau and North American Committee to Aid Spanish Democracy, which organization, as stated above, was a reported Communist front organization. (61-7561-247X11)

An article appearing in the New York Times for January 17, 1939, stated that Welles was among the signers of a petition protesting the dismissal of 1500 employees of the WPA Federal Arts Project. (61-7551-15)

During the years 1939 and 1940 when Welles was first associated with the RKO pictures, it is reported he was extremely intimate with

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This same source states that RKO pictures did not produce any of the scripts written by Welles during that period because the subject matter of the same was considered to be too far "leftist" to be used by the studio.

In 1941 information was received reflecting that Welles' name appeared on the active indices of the National Federation for Constitutional Liberties, which organization is known to be a Communist front group. (100-1170-49)

Articles appearing in the "Daily Worker" for January 21 and January 23, 1941, reflect that the League of American Writers,

a Communist front group, pledged its support and was definitely behind the production of Orson Welles' picture, "Citizen Kane." (100-23438-X)

An article appearing in the "People's World," the West Coast organ of the Communist Party, for March 29, 1941, reflected that a Harry Bridges Defense Committee outside of the labor unions was being established in New York City with Orson Welles as the moving spirit. (39-915-971)

The Los Angeles Examiner for April 29, 1941, contains an article with a New York date line of April 28, 1941, which reflects the founding of the "Citizens Committee for Harry Bridges." This article reflects that Orson Welles, John Henry Hammond, Jr., and Professor F. O. Matthiessen founded this committee. The article states that more than 65 persons became sponsors of this committee. It is reflected that the letter of invitation from Orson Welles to the sponsors stated, "Mr. Bridges is now on trial in a second deportation hearing, the only man in the United States ever to be tried twice in this matter. On the pretext of a new law passed after an extensive hearing and acquittal by Dean James M. Landis, he is being tried anew on essentially the same charge. * * * We join in an attempt to inform public opinion as to the realities behind Mr. Bridges' second trial, which we consider an attack on all organized labor, on the rights of minorities and the focal point of the entire current attack on civil liberties." (100-2438-9)

The name of Orson Welles appeared in the list of signers to the Call for the Fourth National Congress, League of American Writers, which was held in Manhattan Center, New York City, June 6, 7 and 8, 1941. The pamphlet announcing this congress published by the League of American Writers stated that America must be kept out of the European war and that peace must be preserved. As stated above, this group is a known Communist Party front organization. (100-7322-37, p. 12)

The New York Times of October 10, 1941, reflects that the Russian War Relief, Incorporated carried a full-page advertisement of the national fund-raising campaign that it was launching on October 27, 1941. Among the many sponsors listed for this organization was Orson Welles, actor, director and producer. (100-37226-20, p. 20)

A program for the production "Native Son" dated October 13, 1941, reflects that the same was directed by Orson Welles. This production reportedly dramatizes certain alleged discriminations against the Negro. It has been reported that certain lines in the show are

extremely inflammatory in effect and border on being subversive in intent. It is known that members of the cast of this production during its road tour were in contact with known Communist Party members. (100-50294-1 and 2)

On November 10, 1941, a dinner was given in Hollywood, California, under the auspices of the American Committee to Save Refugees, the Exiled Writers' Committee, and the United Spanish Aid Committee. Orson Welles acted as master of ceremonies at this dinner. All of the above groups are either reported or known Communist front organizations. (100-7061-115)

In 1941 Welles, along with other authors and playwrights, organized a group known as "The Free Company," which group presented a series of radio plays on a national radio hookup. This company announced that the purpose of the same was to prepare dramatic broadcasts as a counterattack against foreign propaganda. The American Legion concerned itself with the broadcasts of this company and made charges to the effect that they were un-American and Communistically sponsored. The American Legion particularly objected to a radio skit of Welles entitled "His Honor, the Mayor," which one American Legion Post in California termed as "encouraging radicalism." Other spokesmen for the American Legion charged that the broadcasts by this company were subversive in nature and definitely Communistic in aims, although camouflaged by constant reference to democracy and free speech. (100-23438-4)

In January, 1942, the Civil Rights Federation of Detroit, Michigan, was formulating plans for its annual state conference. Among the names suggested as speakers for this conference was Orson Welles. The majority of the persons considered at that time as speakers were either known Communist Party members or Party sympathizers. The Civil Rights Federation of Detroit is known to have direct contact with the Communist Party in the State of Michigan. (61-10149-41)

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was impressed with Mr. Welles
revolutionist.

considered him a very good

On September 2, 1942, the Russian War Relief, Incorporated engaged in a program entitled "Harvest Help" for the benefit of this organization, which performance was held on the Will Gropper estate,

Groton-on-Hudson. Orson Welles was the guest of honor in connection with this benefit. (100-37226-165)

It is known that the Communist Party [REDACTED] was arranging for a [REDACTED] rally to be held [REDACTED]

Among the persons suggested as speakers by the Party for this meeting was Orson Welles. The majority of persons being considered in this regard were either Communist Party members or sympathizers. [REDACTED]

It is known that the Communist Party [REDACTED] was making arrangements for a [REDACTED] rally. The name of Orson Welles was suggested at that time [REDACTED] as a possible speaker for this meeting. [REDACTED]

On October 16, 1942, the Artists' Front to Win the War held a rally at Carnegie Hall in New York City. The speakers at this rally, among others, included Orson Welles. Information has been received reflecting that this rally was at the instigation of the Communist Party and that it was a 100% Communist affair. (100-153338-1 and 2)

An article in the Daily Worker for October 22, 1942, reflects information concerning "The Four Freedoms" rally and drama scheduled for the Golden Gate Ballroom, Lennox Avenue and 142nd Street, Harlem, New York City, on November 15, 1942. This article states that the purpose of the rally was to dramatize in a new and original way the true aspirations of the Negro and the colonial peoples in their fight for freedom. It further stated that the affair was being sponsored jointly by Orson Welles, noted dramatist and producer; the Negro Quarterly, which is headed by Angelo Herndon, Negro, a Communist Party member; and the Negro Labor Victory Committee, which is a known Communist front group in Harlem.

(100-135-35-A)

A program having the title "Salute to our Russian Ally" which was distributed in the Shrine Auditorium in Los Angeles, California, on November 8, 1942, on the occasion of the 25th anniversary of the founding of the Soviet Republic, among other things, reflected the name of Orson Welles as a member of the Radio Committee. These ceremonies have been reliably reported as having been held under the auspices of the Congress of American Soviet Friendship, which group was organized by the American Council on Soviet Relations, a Communist inspired group.

(100-146964-20, p. 7)

It is known that Welles was invited by the National Maritime

Union to attend a dance to be held on November 14, 1942, to celebrate the sixth anniversary of the National Maritime Union, the national headquarters of which organization is known to be controlled by the Communist Party. It is also known that Welles agreed that his name might be used in connection with the announcements of this celebration and dance. In this connection it might be noted that the NMU as such has been in existence only since 1937. It is therefore obvious that the celebration of the sixth anniversary was in reality for the Communist-controlled "Rank and File Seamen's Strike Strategy Committee," which came into existence on November 14, 1936, and later became known as the National Maritime Union. (100-120818-285, p. 19; 100-120818-345, p. 14)

On November 30, 1942, a group of figures in the Hollywood motion picture industry staged an invitational forum in the Beverly Hills Hotel, which was actually sponsored by the "Pan-American Security Council." The purpose of the forum was to discuss the trial of the twenty-two Mexican defendants in the Sleepy Lagoon murder case, which was pending at the time in the Los Angeles courts, and to raise money for their defense. Orson Welles acted as chairman of this forum. Welles, as chairman, opened the forum by stating that the most important minority question in the country today is the Negro question but that almost of equal importance is the question of the Mexican minorities, which is of particular interest in Los Angeles and Southern California. The above-mentioned murder case was the reason for the creation of the Citizens Committee to Defend the Mexican Youth in the Sleepy Lagoon Murder Case, which organization is known to be controlled by the Communist Party. Many of the individuals who composed the Pan-American Security Council were also members of the Communist-inspired Citizens Committee to Defend the Mexican Youths. (100-159527-4)

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AFTER 5 DAYS, RETURN TO

Ballard
Mair

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VIA AIR MAIL

J. Edgar Hoover
F.B.I. Washington
D.C.

100-23138-18

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25-82 BY SP8 BTJ/CAL

PEOPLE

*Unless you're a people's guy
you're a people's enemy*
HIS EYE FREEZES NATURE
a challenge

Orson Welles cuts Rita Hayworth

NOT

ORSON WELLES, the phenomenally versatile young actor, producer and director, has yet another talent which the public is less aware. He is a skillful amateur magician. With Joseph Cotten, star of Welles' Mercury productions, he recently staged an entertaining free carnival for

h into pieces in (free) Mercury Winter
the public can see it for \$5.50 or \$2.75

NO REFERENCE

icemen in Hollywood, billing himself as "The Magnificent Orson" and "Doctor Welles—All Nature Freezes At His Glance." Rita Hayworth was the beauty for duty of his feats of bafflement. The only women production of servicemen in the area, the entertainment

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ions, no recent...



Handwritten text, possibly a signature or name, written vertically on the right side of the page.

Federal Bureau of Investigation
United States Department of Justice

Portland, Oregon
December 10, 1943

Personal and Confidential

Director, FBI

DECLASSIFIED BY SP8 BTJ/CAL
ON 3-27-86

Dear Sir:

I thought that you might be interested in information which has recently come to the attention of this office as a result of inquiries made after a report was received that ORSON WELLES was to deliver an address in Portland on the evening of December 17, 1943, under the auspices of the American Free World Association. It was announced in the press that the appearance of WELLES had been announced by Mrs. NAN WOOD HONEYMAN.

You may recall that Mrs. HONEYMAN is a former U. S. Congresswoman from the state of Oregon and is reportedly intimately acquainted with Mrs. ROOSEVELT. During Mrs. ROOSEVELT's visit to the Pacific Northwest last summer she contacted Mrs. HONEYMAN and I am also informed that Mrs. HONEYMAN was one of the bridesmaids at the ROOSEVELT wedding.

A discreet inquiry disclosed that the American Free World Association is a branch or an affiliate of the United Nations Association. More complete and definite information concerning these two organizations is not available in the Portland office at the present time. However, it is known that both of the organizations are under the active sponsorship of Mrs. STUART STRONG, who, in turn, is known to have been connected in the past with a number of extremely liberal groups.

The United Nations Association is reportedly the successor to an old League of Nations group and is endowed by the Carnegie Fund for International Peace.

[REDACTED] advised that Mrs. NAN WOOD HONEYMAN is regarded as a "well-known leftist group follower". Mrs. HONEYMAN is also alleged to have had close ties with the Oregon Commonwealth Federation.

It is planned that the public appearance of ORSON WELLES

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29 DEC 31 1943

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Director, FBI - Page 2


will be discreetly covered by this office and any further developments of interest will, of course, be reported to the Bureau.

Very truly yours,



R. P. KRAMER

Special Agent in Charge

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100-3952

Federal Bureau of Investigation
United States Department of Justice

Portland, Oregon
December 29, 1943

~~PERSONAL AND CONFIDENTIAL~~

Director, FBI

DECLASSIFIED BY SP8BTJ/CAL
ON 5-27-86

Dear Sir:

Reference is made to my letter of December 10, 1943 which set forth that ORSON WELLES was to deliver an address in Portland, Oregon on the evening of December 17, 1943 under the auspices of the American Free World Association.

It has now been ascertained that ORSON WELLES was not available to make this speech in Portland on the above date and cancellation of the facilities of Benson High School Auditorium, where the speech was to have been held, was made on the date prior.

There was no newspaper publicity regarding this cancellation and the reason for same is not known.

Very truly yours,

R. P. Kramer

R. P. KRAMER
Special Agent in Charge

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JOHN EDGAR HOOVER
DIRECTOR

CC-287



Federal Bureau of Investigation
United States Department of Justice
Washington, D. C.

April 20, 1944

MEMORANDUM FOR MR. TAMM

Re: Orson Welles
Security Matter - C

Mr. Tolson _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Tracy _____
Mr. Carson _____
Mr. Coffey _____
Mr. Hendon _____
Mr. Kramer _____
Mr. McGuire _____
Mr. Harbo _____
Mr. Quinn Tamm _____
Tele. Room _____
Mr. Nease _____
Miss Beahm _____
Miss Gandy _____

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states that Orson Welles made a series of radio broadcasts from Mexico around 7:30 or 8:30 p.m. early in the year 1943, in which he openly praised the Communist movement in Mexico. She states that she has now learned that the subject will tour all Latin American countries for the Coordinator of Inter-American Affairs and cites this as another example of the shortsightedness of this country in sending an individual having Communistic leanings down to Latin America where he will be coldly received by the majority of the people. She states that all of Welles' scripts can be obtained from the Columbia Broadcasting System.

RECOMMENDATION

It is suggested that this memorandum be routed to the Internal Security Section for appropriate handling.

Respectfully,

D. M. Ladd

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FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATION SECTION

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WESTERN UNION

Mr. Tolson
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Mr. Gandy

WU19 NL PD

NEE HAVEN CONN 1

✓ JOHN EDGAR HOOVER

FEDERAL BUREAU OF INVESTIGATION

IF YOU WILL REFER TO JULY THE THIRTEENTH 1939N YOUR PERHAPS
WIL RECALL M.

AT THIS MOMENT IM PARTICULARLY INTERESTED IN
KNOWING WHETHER OR NOT ORSON WELLS THE ACTOR IS A CITIZEN
OF AMERICA ANY COUNTESY RELATIVE TO THIS QUESTION IF
POSSIBLE RETURN WIRE MY EXPENSE BELIEVE ME MR HOOVER IM
VERY MUCH INTERESTED

Wrote to Seaver
11-2-44
Jog

[REDACTED]

[REDACTED]

1939 350 RECALL

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Price
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Minister of Health
ee. Mr. Price

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100-23438-22

November 3, 1944

Dear [REDACTED]

In response to your telegram of November 1, 1944, I would suggest that you consult the latest issue of "Who's Who In America," which shows the birthplace of George Orson Welles as Kenosha, Wisconsin, and which will furnish you with more detailed information.

With best wishes and kind regards,

Sincerely yours,

ALL INFORMATION CONTAINED
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DATE 5-27-86 BY SP8 BTJ/CAL

Mr. Tolson _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Coffey _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Tracy _____
Mr. Mohr _____
Mr. Carson _____
Mr. Hendon _____
Mr. Mumford _____
Mr. Jones _____
Mr. Quinn Tamm _____
Mr. Nease _____
Miss Gandy _____

COMMUNICATIONS SECTION

MAILED 10

★ NOV - 3 1944 P.M.

FEDERAL BUREAU OF INVESTIGATION
U.S. DEPARTMENT OF JUSTICE

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NOV 3 1944

NOV 3 1944

Office Memorandum • UNITED STATES GOVERNMENT

TO : *ld* Director, FBI
FROM : SAC, Los Angeles

DATE: November 3, 1944

RE: *ld* ORSON WELLES, WA

SUBJECT:

RE: ORSON WELLES, WA
SECURITY MATTER - C

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-27-86 BY SP8 BTJ/col
B7C

Reference is made to the report of Special Agent [REDACTED]
Los Angeles, dated November 3, 1944.

On August 28, 1944, there appeared in HEDDA HOPPER'S column an article that the President had called the Subject's wife, RITA HAYWORTH, and explained that ORSON WELLES was doing some special work for him.

B7C
Special Agent [REDACTED] interviewed HEDDA HOPPER regarding this item and she stated she did not know exactly what the President was having WELLES do but she did know that he was on some kind of mission for the President.

According to the September 22, 1944, issue of the Los Angeles Daily News, the Subject appeared at a rally in Madison Square Garden on September 21, 1944, where he introduced Vice-President WALLACE who made a speech on behalf of the President.

100-5440
[REDACTED]

B7C

100-23438-23

*6 memo added
11-22-44
92: flb*
6 1 NOV 28 1944

EX-33

FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT

LCS ANGELES

~~CONFIDENTIAL~~

FILE NO. 100-5440

| | | | |
|---|---------------------------|---|-----------------------|
| REPORT MADE AT LOS ANGELES | DATE WHEN MADE 11-3-44 | PERIOD FOR WHICH MADE 9-13, 14, 15, 20, 25; 10-3-44 | REPORT MADE BY B7D |
| TITLE ORSON WELLES, with alias: George Orson Welles | | CHARACTER OF CASE SECURITY MATTER - C | |
| SYNOPSIS OF FACTS: | | 8/23/42 CLASS. BY SP5 RJA/K... #207682 APPROVED BY AGENTS 5-26-92 | |
| Subject resides at Los Angeles, Calif. Is independent actor, writer, director and producer. Subject head of Mercury Productions, Inc. Born Wisconsin, attended private high school two years, and later traveled abroad. Became radio actor and writer and subsequently independent producer. Associated with motion picture industry since 1939. Rejected for service in U. S. armed forces. Presently married to actress RITA HAYWORTH. No record of Communist Party membership but Subject has consistently followed Communist Party line. Member of American Peace Mobilization, with aliases; active in League of American Writers; originated the "Free Company"; HARRY BRIDGES defendant; member of Sleepy Lagoon Defense Committee; active in Musicians' Congress; an organization formed to combat M.P.A.; active in Free World, and participant in programs to praise Russia. | | B1 (C) B7D Classified by SP5 BTJ/cal Declassify on: C.R.S. 27-86 | |
| DETAILS: | | NAME: ORSON WELLES, with alias: George Orson Welles | |
| APPROVED AND FORWARDED: [Signature] SPECIAL AGENT IN CHARGE | | DO NOT WRITE IN THESE SPACES | |
| COPIES OF THIS REPORT 5 Bureau 1 ZIO, Los Angeles 1 SID, Los Angeles 3 Los Angeles | | 100-23438-24 RECORDED INDEXED EX-36 | |

19 JAN 6 1945

FILE

LA - 100-5440

RESIDENCE:

136 S. Carmelina, Brentwood, Los Angeles, California. Telephone number (unlisted) Arizona 39668.

BUSINESS ADDRESS:

Mercury Productions, Inc., 427 N. Canon Drive, Beverly Hills, California. Telephone CR 51108.

EMPLOYMENT:

The Subject is self-employed as an independent actor, writer, director and producer. The Subject releases his productions through the Mercury Productions, Inc.

CITIZENSHIP:

The Subject is a United States citizen inasmuch as he was born in this country.

BACKGROUND INFORMATION:

B2 [redacted] advised the writer that the Subject was born May 6, 1915 in Kenosha, Wisconsin, and according to a release by the Columbia Broadcasting System in Hollywood, the Subject was named after GEORGE DE, noted humorist and a friend of the Subject's father, ORSON, but he has always been known as ORSON WELLES.

B2 According to [redacted] the Subject attended eight years of elementary grammar school in Kenosha, Wisconsin, following which he went to a private high school, the Todd School, in Woodstock, Illinois, where he was enrolled for two years. According to "Who's Who", the Subject's father died when the Subject was six years of age and a Doctor BERNSTEIN became his guardian. The Subject became ill while at the Todd School and was taken abroad by his guardian. Later, according to "Who's Who", he became a member of the Gate Theater in Dublin, Ireland, 1931-32, after which time he returned to Woodstock, Illinois, and began to produce plays. In the following year the Subject appeared on the stage with KATHERINE CORNELL and in 1934 was married to VIRGINIA LEDERER. Subject subsequently separated from this wife and went to Africa where he appeared in a few plays and compiled a book known as "Everyone's Shakespeare".

B7C In 1937 he returned to this country and became a radio actor and writer. It was during this period that he made a sensational broadcast and was brought to the attention of the motion picture industry, and subsequently was employed by R.K.O. Studios and associated with [redacted] prominent member of the Northwest Section of the Los Angeles County Communist Party.

LA - 100-5440

~~CONFIDENTIAL~~

During his employment at R.K.O. he also appeared on the radio and was the star of the Lady Esther program. The Subject has independently produced a number of shows, the most prominent of which is "Citizen Kane". The Subject is presently married to RITA HAYWORTH, also known as MARGARITA CANSINO, who is a prominent motion picture actress employed by Columbia Studios.

B2 [REDACTED] advised the writer that the Subject is registered with Local Draft Board 245, 1373 Westwood Boulevard, West Los Angeles, California, and added that the Subject had been rejected for "Chronic Myoditis and Arizinal Syndrome Arthritis, Bronchial Asthma, high fever and flat feet".

This source advised that the Subject has left the country upon several occasions at the request of the Coordinator of Inner-American Affairs to go on good will tours to Mexico and Brazil. The Subject also spent six months in England making a picture.

✓ This source stated that the Subject was associated with JACKSON LEIGHTER in the Mercury Productions, Inc. It is also known that JACK MOSS and HERBERT DRAKE are associated with the Subject in Mercury Productions.

SUBVERSIVE ACTIVITIES:

B2 [REDACTED] whose reliability is well established, stated that on June 30, 1944, he carefully examined the records of the Northwest Section of the Los Angeles County Communist Political Association but that he was unable to find any record of WELLES' membership. In this connection it should be pointed out that this office has never been able to establish that WELLES is an actual member of the former Communist Party or the present Communist Political Association however, an examination of WELLES' activities and his membership in various organizations reflects that he has consistently followed the Communist Party line and has been active in numerous "front" organizations. (S)U

B2
B7D [REDACTED]

It is interesting to note that the Subject is identified with at least three organizations, the purpose of which prior to Russia's entry into the World War was to delay and to deride the National Defense system in this country. This, of course, was prior to Russia's entry into the war and was the program of the Communist Party at that time.

The first of these organizations with which the Subject was associated is known as the American Peace Mobilization with aliases. The Subject was

~~CONFIDENTIAL~~

LA - 100-5440

~~CONFIDENTIAL~~

associated in this organization with [REDACTED] prominent member of the Northwest Section and who according to reliable information first contacted ORSON WELLES in New York [REDACTED]

[REDACTED] The American Peace Mobilization was an organization dominated by members of the Communist Party and organized to combat the National Defense program.

The second organization with which the Subject was associated is closely following the Communist Party line was the League of American Writers. It is known that the Subject signed a call for the Fourth Congress for the League of American Writers to be held on June 6, 7 and 8, 1941. At the time of this Fourth Congress, a large rally was held in Madison Square Garden in New York City which was openly and obviously an anti-war rally. This Congress adopted a resolution stating that the present war was "A imperialistic war for world markets and not a war to serve democracy".

In this connection it is interesting to note that on June 22, 1941, which is the date of the German invasion of Russia, the President of the American Writers, DASHIELL HAMMETT, issued a call "for immediate and necessary in the support of Great Britain and the Soviet Union to insure the military defeat of the Fascists".

In 1941 the Subject was engaged in an organization known as the "Free Company" which put on a series of radio programs deriding our National Defense system. This program caused considerable comment and was probed by the American Legion. Following Russia's entry into the war the broadcasts were discontinued.

On April 28, 1944, ORSON WELLES announced to the press that he and two others, a JOHN HENRY HAMMOND, JR. and Professor F. O. MATTHIESSEN, had organized a Citizens' Committee for HARRY BRIDGES. The purpose of this committee was of course to prevent the deportation of HARRY BRIDGES. In a letter of invitation the certain sponsors, WELLES pointed out that BRIDGES was on trial in a second deportation hearing and that he was the only man in the United States to be tried twice, in this manner. WELLES stated that they wanted to inform public opinion as to the realities behind Mr. BRIDGES' second trial and pointed out he considered it an attack on all organized labor and on the rights of minorities.

B2/
B7D
1

[REDACTED]

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

LA - 100-5440

B7D

B2
B7D

[REDACTED]

[REDACTED]

In February, 1944, there was organized an emergency council of Hollywood Guilds and Unions, the purpose of which was to combat the Motion Picture Alliance for the preservation of American ideals. On June 28, 1944, this Council held a meeting at the Hollywood Women's Club at which time the Motion Picture Alliance was condemned. There was noted in attendance at this meeting [REDACTED] all members of the [REDACTED] Northwest Section, Los Angeles County Communist Political Association, and ORSON WELLES and his wife, RITA HAYWORTH, sent a congratulatory telegram to this meeting congratulating them upon their magnificent fight against the Motion Picture Alliance. B7C

According to a July 24, 1944, issue of the "People's World", West Coast Communist publication, the Subject and his wife, RITA HAYWORTH, were commended for their fight against the Motion Picture Alliance.

(C)

B1

B7D

(C)

(C)

(C)

~~CONFIDENTIAL~~

LA - 100-5440

~~CONFIDENTIAL~~

B1

B2
B7D

[REDACTED] (C)

The Subject has always been identified with programs designed to praise Russia. On November 8, 1943, the Subject appeared in a program at the Shrine Auditorium which was a salute to our Russian Allies, and which was held in celebration of the 25th anniversary of the Revolution in Russia. It was noted that the Subject along with OLIVIA DEHAVILAND was a member of the radio program for this Committee.

WELLES was also listed as a sponsor for the reception of MIKHAIL KALATOZOV, Russian film representative, which was held on August 22, 1943, at the Mocambo night club. This reception was sponsored by the Los Angeles Council of American Soviet Friendship, Inc.

B1

B2

B2
B7D

[REDACTED] (C)

[REDACTED] later made available to this office a list of the people [REDACTED] among those listed was the Subject. It was known that WELLES would make some contribution to a shipment of gifts to Russia. (X)

[REDACTED]

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~~CONFIDENTIAL~~

LA - 100-5440

B7D

[REDACTED]

B7D

According to the records of [REDACTED]

[REDACTED] the Subject is married to MARGARITA CANSINO JUDSON, aka RITA HAYWORTH, who has been employed by Columbia Studios for the last seven years. This record points out that the Subject was formerly at R.K.O. and 20th Century-Fox Studios and that his income is in excess of \$100,000 per year. This report gives considerable background information, all of which is in this report.

B7D

[REDACTED] An examination of the records of [REDACTED] and [REDACTED] was made by Special Agent [REDACTED] was negative.

DESCRIPTION:

B2

A description of the Subject as furnished by [REDACTED] is as follows:

| | |
|-----------------|--------------------|
| Age | 29 |
| Birthdate | May 6, 1915 |
| Birthplace | Kenosha, Wisconsin |
| Height | 6' 2" |
| Weight | 195 pounds |
| Complexion | Light |
| Hair | Brown |
| Eyes | Brown |
| Social Security | #119-07-5434 |

A photograph of the Subject has been obtained and an appropriate disposition of it has been made.

-PENDING-

~~CONFIDENTIAL~~

LA - 100-5440

~~CONFIDENTIAL~~

UNDEVELOPED LEADS:

THE LOS ANGELES FIELD DIVISION

At Los Angeles, California, will follow and report Subject's current activities.

~~CONFIDENTIAL~~

LA - 100-5440

~~CONFIDENTIAL~~

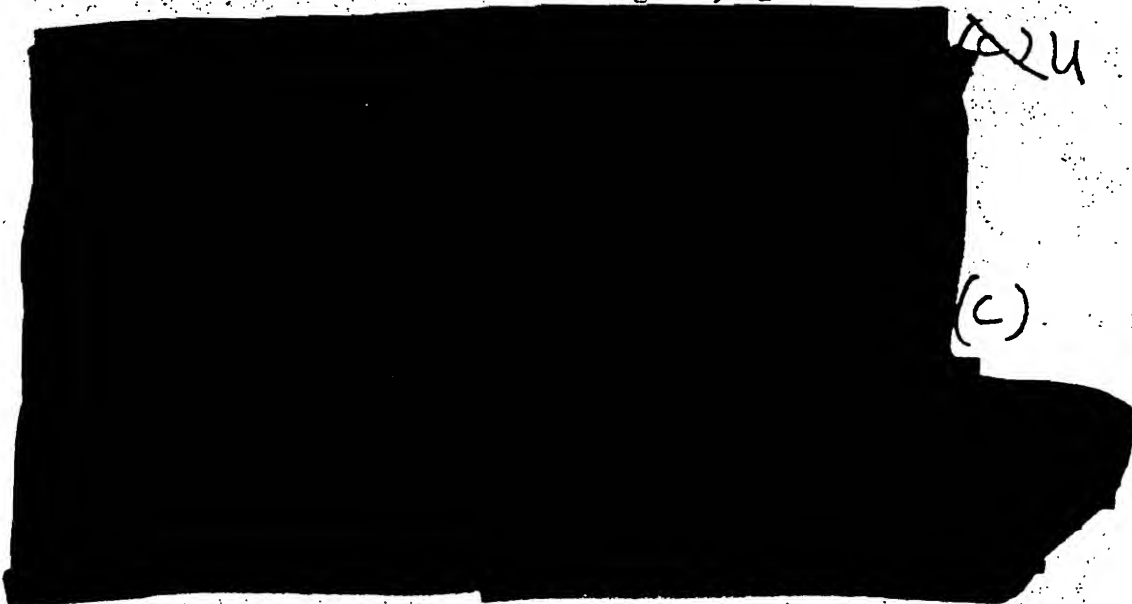
CONFIDENTIAL

SOURCES OF INFORMATION:

B2

Handwritten: Kongs, nfts

Local Draft Board 245, 1373 Westwood Boulevard,
Los Angeles, California.

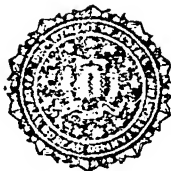


Handwritten: B2, B7D, B7C, B1

Handwritten: (c)

The above sources of information are being given temporary symbols
in order to further conceal their identity.

~~CONFIDENTIAL~~



Federal Bureau of Investigation
United States Department of Justice

Los Angeles, California
November 3, 1944

IN REPLY, PLEASE REFER TO
FILE NO. 100-5440



Director, FBI

ORSON WELLES, WA
RE: SECURITY MATTER - C

Dear Sir:

It is recommended that a Security Index card be prepared relative to the individual named below:

Name: ORSON WELLES
Aliases: ~~GEORGE ORSON WELLES~~

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-27-86 BY SP8 BTJ/COL 9

Residence Address: 136 S. Carmelina, Brentwood, Los Angeles, California. Telephone number (unlisted) Arizona 39668

Business Address: Mercury Productions, Inc., self-employed as independent actor, writer, director, and producer.

☒ Native Born ☐ Alien
☒ Communist ☐ German ☐ Miscellaneous

☐ Fascist (Italian) ☐ Japanese

Date of Birth May 6, 1915

Place of Birth Kenosha, Wisconsin

Entered U. S. _____ at _____

Naturalized (date) _____

Naturalized (place and Court) _____

Very truly yours,

R. B. Hood

R. B. HOOD

SAC

100-5440

100-23438-24

74 FEB 22 1945

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. D. M. Ladd

DATE: November 22, 1944

FROM : J. C. Strickland

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-27-86 BY SP9BJC/CLSUBJECT: ORSON WELLES, wa
SECURITY MATTER - C

An item in Hedda Hopper's column during the election campaign stated the President called Rita Hayworth, wife of Orson Welles, and explained that Welles was doing some special work for him. An agent of the Los Angeles Field Division, who was in a position to make casual inquiry about such an item, asked Hedda Hopper about it and she stated she did not know exactly what the President was having Welles do but she did know that he was on some kind of mission for the President.

RECORDED & INDEXED

Welles has been a consistent follower of the Communist Party line, is a member of the American Peace Mobilization, active in the League of American Writers and the Musicians Congress and a member of the Harry Bridges Defense Committee and the Sleepy Lagoon Defense Committee. As you know, he was prominently featured as a speaker on behalf of President Roosevelt during the recent election campaign.

ACTION: None. This is being brought to your attention merely as a matter of possible interest.

EX-8

| | |
|----------------|---|
| Mr. Tolson | ✓ |
| Mr. E. A. Tamm | |
| Mr. Clegg | |
| Mr. Coffey | |
| Mr. Glavin | |
| Mr. Ladd | |
| Mr. Nichols | ✓ |
| Mr. Rosen | |
| Mr. Tracy | |
| Mr. Mohr | |
| Mr. Carson | |
| Mr. Hendon | |
| Mr. Mumford | |
| Mr. Jones | |
| Mr. Quinn Tamm | |
| Tele. Room | |
| Mr. Nease | |
| Miss Gandy | |

100-23438-26

52 DEC 1 1944

FEDERAL BUREAU OF INVESTIGATION

11/24 1944

| | |
|----------------|------------------------------|
| ✓ The Director | Records Section |
| Mr. Tolson | Personnel Files |
| Mr. Ladd | Send File |
| Mr. Coffey | Bring file up-to-date |
| Mr. Rosen | Search, serialize, and route |
| Mr. Clegg | * * * |
| Mr. Glavin | |
| Mr. Nichols | |
| Mr. Tracy | |
| Mr. Hendon | |
| Mr. Pennington | Mechanical Section |
| Mr. Quinn Tamm | * * * |
| Mr. Nease | Call me re this |
| Mr. Welch | Note and return |
| Miss Gandy | See me |

SECTION CHIEFS

| | |
|----------------|----------------|
| Mr. Alden | Mr. Fletcher |
| Mr. Buckley | Mr. Mumford |
| Mr. Burton | Mr. Strickland |
| Mr. Callan | Mr. |
| Mr. Carson | |
| Mr. Cunningham | |
| Mr. Fitch | |

| | | |
|--------------|----------------|---------------------|
| Miss Stalcup | Mr. Glavin | Stamp and mail |
| Miss Conlon | Mr. Ladd | War and Navy File |
| Miss Welch | Mr. Nichols | State Dept. File |
| Mr. Welch | Mr. Tracy | Type |
| | Mr. Hendon | Register & forward |
| | Mr. Nease | Prepare tickler for |
| See me | Mr. Pennington | Call these files |
| | Mr. Quinn Tamm | Place on record |
| | Mr. Nease | and return |

ALL INFORMATION CONTAINED

HEREIN IS UNCLASSIFIED

DATE 5-27-86 BY SP8 BTJ/COL

EDWARD A. TAMM - 5734

~~CONFIDENTIAL~~

FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT LOS ANGELES, CALIFORNIA

FILE NO. 100-5440

| | | | |
|---|---------------------------------------|--|---|
| REPORT MADE AT LOS ANGELES, CALIFORNIA | DATE WHEN MADE 12-14-44 | PERIOD FOR WHICH MADE 11-13-44; 12-7-44 | REPORT MADE BY [REDACTED] B7C |
| TITLE ORSON WELLES, with alias George Orson Welles. | | CHARACTER OF CASE Classified by SP8 BTJ/cal SECURITY MATTER - C Declassify on: CDR 527-86 | |
| SYNOPSIS OF FACTS: [REDACTED] | | Subject named editor of "Free Press" which is issued by the Hollywood Democratic Committee and which reportedly follows the Communist line. Subject a member of National Citizens Political Action Committee which was formed by C.I.O. Subject addressed recent emergency dinner of American Youth for Democracy, successor organization of the Young Communist League. Subject now planning to make several motion picture shorts on minority problems and is under contract to make a feature picture for Producer WILLIAM GOETZ. | |
| ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE. | | - P - [REDACTED] B7C | |
| Details: | | Report of Special Agent [REDACTED] dated November 3, 1944, at Los Angeles, California. | |
| [REDACTED] | | [REDACTED] advised the writer that the subject has recently been named as the editor of the newspaper entitled "Free Press". This informant described the "Free Press" as a propaganda paper which follows the Communist line. This informant explained that the "Free Press" was put out by the Hollywood Democratic Committee and that it was issued at election dates. He stated this paper played a very prominent role in the recent congressional elections. | |
| [REDACTED] | | According to the September 29, 1944, issue of the "People's World", west coast Communist | |
| APPROVED AND FORWARDED: [REDACTED] | SPECIAL AGENT IN CHARGE [REDACTED] | DO NOT WRITE IN THESE SPACES | |
| COPIES OF THIS REPORT: 5-Bureau 1-SID, Los Angeles 1-ZIO, Los Angeles 3-Los Angeles | | 100-23438-27 RECORDED & INDEXED 113 | |

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

publication, the subject has been named to the National Citizens Political Action Committee as a representative from the state of California. This Political Action Committee was formed by the C.I.O. Political Action Committee and is designed to include and to influence people who are not members of any particular labor organization. According to this article, the members from California were ORSON WELLES, Screen Writer BEN HECHT and Screen Actor EDWARD G. ROBINSON.

██████████ stated that ██████████ of the American Youth for Democracy in Los Angeles, which is the successor organization to the Young Communist League, had recently told him that he had gone to considerable trouble to secure ORSON WELLES as a speaker for the emergency dinner that was to be held on December 1, 1944. He stated that he felt WELLES would be an excellent choice as a master of ceremonies and that his second choice would be ALBERT DEKKER, who was recently elected to the California State Legislature.

On December 1, 1944, the "Salute to Young American Dinner" was held by the AYD at the Hollywood Roosevelt Hotel in Hollywood, at which time ORSON WELLES analyzed the G-I Bill of Rights and strongly condemned the "money interests and money lenders". WELLES stated he felt the lobbyists, the powerful interests in wall street, had corrupted the G-I Bill of Rights and had written it largely to make it appear that this country was interested in providing for the welfare of the returning soldier, but that in reality they had written in provisions which would prevent the returning soldier from securing any real benefits under the act. WELLES concluded his remarks by stating that Fascism in the United States was still possible until all the greedy people in this country had been killed.

In the November 10th issue of "Now" magazine which is published in Los Angeles there appeared on the cover a picture of WELLES together with the prominent negro actor REX INGRAM, ██████████. In this issue there was an article about WELLES, and it was stated that he would soon begin to make a series of short subjects on minority problems and that he hoped that these would be released for showing in schools throughout the country. It should be pointed out that the magazine "Now" is published semi-monthly in Los Angeles and appears faithfully to carry out the Communist line.

According to the November 20th issue of "Hollywood Reporter", Hollywood trade publication, subject has been signed by Producer WILLIAM GOETZ to star in a picture produced by International Pictures with CLAUDETTE COLBERT in "Tomorrow is Forever". This article pointed out that GOETZ looked upon the signing of WELLES as one of the most important casting assignments in the history of his company.

~~CONFIDENTIAL~~

L.A. F.D. 100-5440

UNDEVELOPED LEADS

LOS ANGELES FIELD DIVISION

~~CONFIDENTIAL~~

At Los Angeles, California:

Will follow and report subject's activities

~~CONFIDENTIAL~~

XXXXXX
XXXXXX
XXXXXXFEDERAL BUREAU OF INVESTIGATION
FOIPA DELETED PAGE INFORMATION SHEET

1 Page(s) withheld entirely at this location in the file. One or more of the following statements, where indicated, explain this deletion.

- ☒ Deleted under exemption(s) B1-B2-B7D with no segregable material available for release to you.
- ☐ Information pertained only to a third party with no reference to you or the subject of your request.
- ☐ Information pertained only to a third party. Your name is listed in the title only.
- ☐ Documents originated with another Government agency(ies). These documents were referred to that agency(ies) for review and direct response to you.

_____ Pages contain information furnished by another Government agency(ies). You will be advised by the FBI as to the releasability of this information following our consultation with the other agency(ies).

_____ Page(s) withheld for the following reason(s):

☐ For your information: _____

☒ The following number is to be used for reference regarding these pages:

page 4 of 100-23438-27

XXXXXX
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 XXXXXXXXXXXXXXXXXXXX
 X DELETED PAGE(S) X
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 X FOR THIS PAGE X
 XXXXXXXXXXXXXXXXXXXX

FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT

LOS ANGELES

~~CONFIDENTIAL~~

FILE NO.

100-5440

| | | | |
|---|---------------------------------|---|--|
| REPORT MADE AT LOS ANGELES | DATE WHEN MADE 2/3/45 | PERIOD FOR WHICH MADE 12/20/44; 1/22, 24/45. | REPORT MADE BY [REDACTED] |
| TITLE ORSON WELLS, with alias George Orson Wells | | AGENCY REC'D 2-20-45 REP'T FORW. 2-16-45 BY [REDACTED] | CHARACTER OF CASE ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED SECURITY MATTER - NO OTHER SHOWN OTHERWISE. |
| SYNOPSIS OF FACTS: <i>No SI Coord in file 2-22-45</i> | | <p>Subject and wife, RITA HAYWORTH, soliciting donations for Joint Anti-Fascist Refugee Committee. Informants advise subject will soon produce motion picture shorts on race relations and "The American Negroes' Contribution to Music and Letters," which will be shown in public schools throughout the country. Subject recently contacted by HARRY BRIDGES, presumably in effort to secure subject's further cooperation to prevent BRIDGES' deportation. WELLS leaving for Mexico and may go to South America to complete a motion picture. Subject has post-war television contract for \$2,000,000.</p> <p style="text-align: right;">B2</p> | |
| REFERENCE: | | Report of Special Agent [REDACTED] Los Angeles, 12/14/44. | |
| DETAILS: | | <p>B2 B7D Classified by SP8 BT/CL Declassify on: OADR 5-27-86</p> <p>[REDACTED] has advised the writer that the subject and his wife, RITA HAYWORTH, have continued to be active in the Joint Anti-Fascist Refugee Committee, and as an example cited a Christmas greeting which had been sent out by the subject and his wife, which solicited donations for the JAFRC. This greeting read in part as follows:</p> <p>B2 [REDACTED] "To the Spanish Republicans and other anti-Fascist refugees, my wife and I send greetings. Will you join us? Just fill out the enclosed check and mail it to the Joint Anti-Fascist."</p> | |
| APPROVED AND FORWARDED [Signature] | | SPECIAL AGENT IN CHARGE [Signature] | |
| COPIES OF THIS REPORT | | DO NOT WRITE IN THESE SPACES | |
| <p>5 - Bureau 1 - ZIO, Los Angeles 1 - SID, Los Angeles 3 - Los Angeles</p> <p><i>cc-DR 3-21-45 12-14-45 COPY IN FILE</i></p> | | <p style="font-size: 2em; font-weight: bold;">100-23438-28</p> <p style="text-align: right;">EX - 50</p> | |

LA 100-5440

~~CONFIDENTIAL~~

"Refugee Committee immediately. Your donation will mean relief and rehabilitation for those first fighters against Fascism. Thank you, and the season's greetings to all of you."

This card was signed by RITA HAYWORTH and ORSON WELLS.

B7C [REDACTED] B2 recently advised the writer that he had talked with [REDACTED] screen writer and prominent member of the Northwest Section, and he stated [REDACTED] was very interested in the fact that WELLS is to make a series of motion pictures on race relations. This informant stated that a few days later, he saw [REDACTED] and at this time [REDACTED] told him that a [REDACTED] whom this informant was unable to otherwise identify, was coming from New York to Los Angeles, and that he had several ideas on motion picture shorts to deal with race relations, and [REDACTED] expected to get [REDACTED] and WELLS together, in order that they might coordinate their efforts to make these motion picture shorts. B2 B7D

In this connection, [REDACTED] made available to this Field Division an announcement which was published by the Los Angeles Council for Civic Unity, which it is known has been heavily infiltrated by the Communists. A portion of this announcement was given over to ORSON WELLS, and read that he is planning a series of motion picture shorts on the contributions of the Negroes to American music and letters. According to this announcement, these shorts will be made in his Hollywood Mercury Theater, and will be shown throughout the country in the public schools. "Doubtless," the article concluded, "they will reflect the WELLS' slate for originality and drama, as well as his penchant for historical accuracy." B2

B7C [REDACTED] B2 advised the writer that as far as he was able to ascertain, WELLS was soon leaving for Mexico, and he stated that in this connection [REDACTED] had asked WELLS recently to speak at the artists' and writers dinner in New York City, but that WELLS had told [REDACTED] that he was unable to do this, because he was scheduled to leave for Mexico City some time in February. B2 B7D

In this connection, [REDACTED] stated that he understood that WELLS was to leave for Mexico City about February 12, 1945, and that from talking with WELLS he was under the impression that perhaps WELLS would continue on to South America, to complete a motion picture that he began in South America about four years ago. This source stated that WELLS had recently completed a contract to appear in television immediately following the end of the European war, which contract was valued at roughly \$2,000,000.

This same source stated that recently, while HARRY BRIDGES was in Los Angeles, he had contacted ORSON WELLS. However, this

LA 100-5440

~~CONFIDENTIAL~~

informant was unable to say why BRIDGES contacted WELLS, but it is presumed, in view of the fact that WELLS at one time organized a committee to prevent the deportation of HARRY BRIDGES, that BRIDGES contacted WELLS in an effort to secure his continued cooperation to prevent his deportation from the United States.

- C L O S E D -

~~CONFIDENTIAL~~

LA 100-5440

~~CONFIDENTIAL~~

(C)

B1
B2
B7D
B7C

These sources are being given temporary symbols to further conceal their identity.

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

CONFIDENTIAL

February 22, 1945

Special Agent in Charge

100-23438

NOT RECORDED

Los Angeles, California

RE: SECURITY MATTER

DECLASSIFIED BY SP8 BTJ/OL

ON

5-2786

Dear Sir:

Please be advised that a security index card has been prepared at the Bureau, captioned as follows:

WELLES, ORSON

NATIVE BORN

COMMUNIST

136 S. Cannelina
Brentwood, Los Angeles, Calif. (Res.)

Mercury Productions, Inc.
427 N. Canary Drive
Beverly Hills, Calif. (Res.)

The above caption should be checked immediately for accuracy against the information contained in your files, and the Bureau should be informed of any discrepancies. You will prepare without delay a 5" x 8" white card captioned as above and reflecting your investigative case file number for filing in your Confidential Security Index Card File. In the event the above caption is not correct, the card you prepare should be correctly captioned, and the Bureau should be informed of the correct caption.

COMMUNICATIONS SECTION

The caption of the card prepared and filed in your Office must be kept current at all times and the Bureau immediately advised of any changes made therein in that connection.

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

Very truly yours,

John Edgar Hoover
Director

74 FEB 24 1945

100-23408

February 8, 1949

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-27-86 BY SP8BJS/CO

SAC, Los Angeles

RE: ORSON WELLES, wa.
SECURITY MATTER - C
(Your File 100-5440)

Dear Sir:

A review of the files at the Bureau in connection with this subject has revealed that a report has not been received from your office concerning the subject since the report of Special Agent [REDACTED] dated 2-15-48 at Los Angeles. **B7C**

While it is realized that existing instructions do not require that a report be submitted periodically on Security Index card subjects unless the subject is also a top functionary, it is felt that in view of the tense international situation at the present time, a new report should be submitted setting forth the extent of the subject's present activities in connection with the Communist Party and related groups in order that the Bureau will be in possession of current information concerning each one of those subjects who are considered a threat to the internal security.

In submitting the report, the Bureau desires that you incorporate in summary form the information contained in your files not previously reported. Information of substantive nature only should be set forth and repetitious material should be avoided. Where a description of the subject has not been reported, that, too, should be included in the report and also placed on the reverse side of the Security Index card in accordance with the instructions outlined in SAC Letter No. 57, Series 1948, dated April 10, 1948.

In the event the subject's current address is not the same as that which appears on the Security Index card, you should correct the Security Index card and forward Form FD-119 to the Bureau in order that the Security Index card at the Bureau can be corrected.

In order that the Security Index will contain only the names of those individuals who can be considered to be a threat to the internal security of this country, the Bureau desires that you carefully appraise this case and if it appears that the subject, based on his present position and activities or past position and activities, cannot be considered such a threat, then in addition to submitting the report, you should recommend that the Security Index card be canceled.

Mr. Tolson _____
Mr. Clegg _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Tracy _____
Mr. Egan _____
Mr. Gurnea _____
Mr. Harbo _____
Mr. Mohr _____
Mr. Pennington _____
Mr. Quinn Tamm _____
Tele. Room _____
Mr. Nease _____
Miss Gandy _____

COMMUNICATIONS SECTION

MAILED 13

★ FEB -8 1949 P.M.

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

This matter should receive your immediate attention.

Very truly yours,

J. E. Hoover
John Edgar Hoover
Director

B7C

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, Federal Bureau of Investigation

FROM : SAC, Los Angeles

SUBJECT: ORSON WELLES, with alias;
SECURITY MATTER - C.
Bureau File No. 100-23438

DATE: March 15, 1945

On March 5, 1944, there was an item in HEDDA HOPPER's column, "Looking at Hollywood," which appeared in the Los Angeles Times, and in which it is felt that the Bureau may be interested.

This article stated that the prominent producer, ALEXANDER KORDA, was planning to produce a screen play based upon the famous Russian novel "Crime and Punishment" in Russia, and that KORDA would go to Russia as soon as travel conditions permitted. This article stated that ORSON WELLES was scheduled to leave for Russia as soon as he could secure passage for his wife, film actress RITA HAYWORTH.

B7C
100-5440
Mr. Lynam
Still advised
substantive
2/26/51
D

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-22-76 BY SP8BJ/CO L

REINDEXED

DATE: 1/1/8

20

MAR 28 1945

RECORDED

INDEXED

100-23438-29

41 MAR 21 1945

Federal Bureau of Investigation
United States Department of Justice

Los Angeles 13, California
April 9, 1945

Director, FBI

~~CONFIDENTIAL~~

PERSONAL & CONFIDENTIAL

RE: ORSON WELLES, w.a.
SECURITY MATTER (C)
(100-23438)

Classified by SP8BTJ/csl

Declassify on: OADR 5-27-86

Dear Sir:

The following information is being furnished you to bring up to date the activities of ORSON WELLES, which it is believed may be of interest at this time because of the United Nations World Security Conference to be held in San Francisco April 25, 1945. For that reason a copy of this letter is being furnished the San Francisco Field Division. A copy is likewise being furnished the New York Office in view of WELLES' connection with [REDACTED] subject of an Internal Security (R) Registration Act investigation in which New York is office of origin.

[REDACTED]

[REDACTED]

[REDACTED]



MAY 3 1945

COPIES DESTROYED 6-26-58
RECORDED

~~CONFIDENTIAL~~

100-23438-30

INDEXED

Handwritten notes:
Grewals
Welles
1945
Thos
has been
attending
75E
[unclear]
[unclear]

Handwritten notes:
B7C
B7D
B7E
B7F
B7G
B7H
B7J
B7K
B7L
B7M
B7N
B7O
B7P
B7Q
B7R
B7S
B7T
B7U
B7V
B7W
B7X
B7Y
B7Z
ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

Director

~~CONFIDENTIAL~~

April 9, 1945

RE: ORSON WELLES, w.a.
SECURITY MATTER (C)

[REDACTED]

(C) [REDACTED]

knew nothing of this, and to date has been unable to verify the story;

[REDACTED]

[REDACTED] WELLES recently hired a ghost
writer from New York City

[REDACTED]

[REDACTED]

~~CONFIDENTIAL~~

Director

April 9, 1945

RE: ORSON WELLES, w.a.
SECURITY MATTER (C)

~~CONFIDENTIAL~~

B7C
Of possible interest in the information developed that WELLES spends considerable evenings engaged in extra-marital activities with [REDACTED] former Main Street burlesque strip tease artist, who has recently promoted herself to a higher type of night club appearances in this city. Also sometime ago when WELLES appeared in San Diego in connection with a bond tour he took some girl, other than his wife, down from Los Angeles to be with him there.

B7D
B7C
[REDACTED] both of whom are being investigated by this office in connection with their Communist and Russian propaganda activities [REDACTED] wanted WELLES to go to Sacramento to lobby against a bill which is pending which would prohibit the assessing of members of a union for political activity. This is strictly a PAC program. WELLES told [REDACTED] that he would like to appear in Sacramento and lobby against the bill but did not think he would be able to. [REDACTED] requested him to go the latter part of this month.

B7C
[REDACTED]
100-5440
cc: 100-23094
cc: 22916
cc: New York City
cc: San Francisco

Very truly yours,

R.B. Hood
are

R. B. HOOD
SAC

~~CONFIDENTIAL~~

Federal Bureau of Investigation
United States Department of Justice

Los Angeles 13, California
April 21, 1945

Director, FBI

PERSONAL & CONFIDENTIAL

RE: ORSON WELLES, w.a.
SECURITY MATTER (C)
(100-23438)

Dear Sir: CN

Reference is made to my letter of April 9, 1945 concerning ORSON WELLES. Subsequently additional information concerning WELLES' activities which it is believed may be of interest at this time because of the United Nations World Security Conference convening next week, has been developed

With reference to WELLES' daily column most of the material is received from two researchers in the east.

requesting that he appear in Sacramento, California on April 12, 1945 at a hearing before the Legislature to discuss a bill pending which would outlaw the taxing of union members in this state for political activity. CECIL B. DEMILLE was to appear at the hearing arguing for the bill. wanted WELLES to take the opposite side.

interviewed concerning WELLES



COPIES DESTROYED

RECORDED
& INDEXED

EX-23

53 MAY 22 1945

100-23438-31

5-12
SIS-B
Cox
83
Aue R

Director

April 21, 1945

RE: ORSON WELLES, w.a.
SECURITY MATTER (C)

[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED] has
fallen from the good graces of WELLES. [REDACTED] he has mis-
handled WELLES' finances and at the present time WELLES is practically
broke. [REDACTED] WELLES spends large sums of money recklessly,
[REDACTED]

In reference to WELLES' finances,
[REDACTED] he has no money at all [REDACTED]
[REDACTED]

[REDACTED] his wife, RITA HAYWORTH, is smart, she banking her funds in a
separate account. [REDACTED] WELLES
[REDACTED] buys gasoline on the black market
[REDACTED] has eight employees at his home, including several sec-
retaries [REDACTED]
only other income at the present time is, of course, from his column. [REDACTED]
[REDACTED] stated that the total amount received
would not even meet the sums paid to his researchers. [REDACTED]
[REDACTED]

Director

April 21, 1945

RE: ORSON WELLES, w.a.
SECURITY MATTER (C)

b7D
b7C

[REDACTED]

[REDACTED]

[REDACTED]

With reference to WELLES' social activities, [REDACTED]
the name of [REDACTED] a movie actress who recently has been receiving
considerable publicity, as another one with whom WELLES has been carrying
on an affair.

If the Bureau deems it desirable to maintain close contact with
WELLES' activities, [REDACTED]
[REDACTED] will be glad to be
of any possible assistance.

100-5440
cc: 100-23094
cc: 22916
cc: New York City
cc: San Francisco

Very truly yours,

R. B. Hood
R. B. HOOD
SAC

Federal Bureau of Investigation.
United States Department of Justice
Los Angeles 13, California
April 25, 1945

IN REPLY, PLEASE REFER TO
FILE NO. _____

PERSONAL AND CONFIDENTIAL

Director, FBI

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

Re: ORSON WELLES, wa.
SECURITY MATTER - C
(100-23438)

Dear Sir: DATE 5-22-86 BY SP8 BTJ/csl

With further reference to the activities of ORSON WELLES in connection with the World Peace Conference being held in San Francisco, attention is directed to my letters of April 9th, 21st and 24th, 1945.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] a ghost writer for WELLES. [REDACTED] information has been developed but not yet verified. [REDACTED] is a member of the Communist Party. He has only been in the Los Angeles area for a month, having been hired by WELLES at that time.

COPIES DESTROYED 6-26-58

EX-18

52 JUN 5 1945



Mr. Tolson _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Tracy _____
Mr. Carson _____
Mr. Egan _____
Mr. Gurnea _____
Mr. Harbo _____
Mr. Hendon _____
Mr. Pennington _____
Mr. Quinn Tamm _____
Mr. Nease _____
Miss Gandy _____

INDEXED RECORDED

100-23438-
B7C

5-15-1945

Director, FBI

April 25, 1945

Re: ORSON WELLES, wa.
SECURITY MATTER - C

[REDACTED] who
is still here in Los Angeles and who apparently is not going to the peace
conference, is confining his assistance to WELLES [REDACTED]
[REDACTED] to help WELLES' newspaper column.
[REDACTED]

It was noted [REDACTED] contributed some of the writing
material for the Roosevelt Memorial Program held at the Hollywood Bowl
Monday night last. Of the six or eight writers who contributed to that
program, several were known Communists and others with known liberal
leanings.

As previously mentioned WELLES plans to broadcast from San
Francisco in connection with the conference.
[REDACTED]

You will be kept advised of the developments concerning
WELLES' activities at the conference and it is suggested that proper cover-
age of the telephone conversations between WELLES and [REDACTED] may reveal
information of interest.

Very truly yours,

R. B. Hood
R. B. HOOD
SAC

[REDACTED] B7C
100-5440
cc: 100-23094
cc: 100-22916
cc: New York City
cc: San Francisco

AMASD

Los Angeles 13, California
April 24, 1945

PERSONAL AND CONFIDENTIAL

Director, FBI

DECLASSIFIED BY SP8 BTJ/cal
ON 5-27-86

Re: ORSON WELLES, wa.
SECURITY MATTER - C
(100-23438)

Dear Sir:

Reference is made to my letter dated April 21, 1945, setting forth information concerning [REDACTED] ORSON WELLES [REDACTED]

B7C
B7D

There is set forth hereinafter the outline of the "Free World Program for the San Francisco Conference":

1 - FIRST FREE WORLD CONGRESS

On April 18 and 19 in Washington, D.C., first Free World Congress with participation of official and non-official delegates of the various United Nations. The main purpose of the Congress; mobilization of world people, open for active support of United Nations Conference - prompt and full ratification of the treaty agreed upon in San Francisco and international public support and the fulfillment of the obligations undertaken by each member state of the new World Organization.

2 - FREE WORLD CONFERENCE IN HOLLYWOOD

On April 23 and 24 International Free World Conference in Hollywood and Los Angeles with participation of delegates from the major United Nations in order to discuss the cooperation of the Motion Picture Industry and the establishment of a World Organization.

3 - ACTIVITIES IN SAN FRANCISCO

ORSON WELLES will edit a daily news letter beginning with April 25th. It will be in the hands of every political and technical, at the San Francisco Conference every morning.

100-23438-33

FEDERAL BUREAU OF INVESTIGATION
MAY 16 1945
U.S. DEPARTMENT OF JUSTICE

INITIALS OF ORIGINAL

ENCL.
COPIES DESTROYED 6-26-58
100-23438-33

Director, FBI

April 24, 1945

Re: ORSON WELLES, wa.
SECURITY MATTER - C

This newsletter will be published in English, French and Spanish. It will counteract every hostile attempt to create a division among the United Nations and will prove to the delegates that the overwhelming majority of the people of the American cities, as well as of the rest of the world, are supporting San Francisco, that they are supporting every step which is necessary to put into effect the Dunbarton Oaks Conference. This newsletter will publish every day a complete survey on the reactions of public opinion of private organizations such as the Chamber of Commerce, the C.I.O., the A.F. of L., the League of Women, the Farmers' Union, the foreign policy groups and all other associations interested in the promotion of world organization. The Newsletter will be a militant instrument against the attempts of Isolationism and Fascism to weaken the confidence of the foreign delegates in the readiness of the American people to support the making of the peace as fully as they supported the war. This newsletter is particularly important because unfortunately the daily newspapers in San Francisco, which will be the first contact every morning of the foreign delegates with the American public opinion, will be largely unfree, if not hostile, to the ideas of true world cooperation. Geneva illustrates how much the local reactionary papers such as "Juornal de Geneve", "Tribune", "La Suisse" and others have contributed to the creation of that feeling of defeatism which ended in the failure of the League of Nations of World War 2.

Free World has succeeded in obtaining facilities for a permanent Free World House for the duration of the San Francisco conference. The House is equipped with a library, newspapers and magazines from all countries and has facilities for small meetings and dinners. The Free World House will serve as a social center to all official delegates and representatives of public opinion. Free World is convinced that these personal contacts between government delegates and representatives of public opinion are of utmost importance to the establishment of that mutual confidence which is indispensable to the effective functioning of a world organization. Free World has secured the cooperation of the Women's Division of the Hollywood Free World Association, among whose members are Miss RITA HAYWORTH, Miss JOAN BENNETT, Miss ROSALIND RUSSELL, Mrs. DARYL ZAMUCK, Mrs. SOL LESSER, Mrs. CHARLES BOYER; Mrs. WILLIAM GOETZ, Mrs. SAMUEL COLWYN and Mrs. JACK WARNER. Each of the members of the Hollywood Woman's Division will act as hostess at the different dinners and meetings in the Free World House.

Director, FBI

April 24, 1945

Re: ORSON WELLES, wa.
SECURITY MATTER - C

Support of public opinion not only for the general principles but also for the very specific----


Existing and new obligations, such as Bretton Woods, Atlantic City, Warm springs, etc., is indispensable.

Support of public opinion not only for the general principles but also for existing and new obligations such as Bretton Woods, Atlantic City, Warm Springs, etc., is indispensable. This support can only come if public opinion understands their impact on the daily life of every citizen of the United Nations. To that effect, Free World will hold at regular intervals mid-week meetings with technicians on specific aspects. On Sunday there will be a large popular meeting at which American and international commentators, together with leading representatives of the various delegations, will present clearly and dramatically the major results achieved during the week. In order to acquaint the nation as a whole with these meetings there will be a special nationwide broadcast: FREE WORLD REPORTS, presenting commentators and columnists from America and abroad who will sum up the results of the preceding week and will give a preview of the major problems to come before the conference in the following week. ORSON WELLES will act as moderator of these broadcasts. He will also broadcast in Spanish and Portuguese to Latin America. In view of the fact that fascist Spain and the Portuguese dictatorship are being used by Germany as propaganda outlets to Latin America against the San Francisco conference, we have applied to the O.W.I. for special broadcasting facilities to those two countries.

SPEAKERS: Free World has asked the various national delegations to designate one or two speakers who would be available at different intervals during the conference to address American forums, meetings and seminars all over the country and to make special records for school and remote areas.

The San Francisco conference is without doubt the major political event of our time. All those who are not engaged in direct fighting or war work must give the fullest amount of their time to facilitate a successful conclusion of the United Nations.

B7D
B7C



Director, FBI

April 24, 1945

Re: ORSON WELLES, wa.
SECURITY MATTER - C

B7D
B7C

[REDACTED]

[REDACTED]

With this letter there is being forwarded to the Bureau a page from a Serbian newspaper, printed and circulated in New York. The issue of this newspaper, which is not identifiable, is dated April 3rd and was forwarded to [REDACTED]

[REDACTED]

The article in this paper with reference to FOTICH was written by one MIRKO MARKOVICH. The said article is entitled "Nedichites Plan to Throw Monkey Wrench at San Francisco", and states that a group of Serbian chauvinists from the so-called Serbian National Defense are preparing to leave for San Francisco on March 25th. It continues that the leader of this group is CONSTANTIN FOTICH, former Ambassador.

It further states that at one time this group, consisting of MIHAILO DUCHICH, businessman from Gary, Indiana, LOUIS CHRISTOPHER and Bishop DIONISTJE brought forth as their leader the notorious MILAN STOYALINOVICH, who is known today to the whole democratic world as a Fascist and traitor of Yugoslavia. Following this FOTICH (cousin of MILAN NEDICH, the quisling) and his fifth-column organization came out in defense of NEDICH.

Continuing "This fifth-column activity of Ambassador FOTICH forced the Yugoslav Government to remove him from that diplomatic position and declare him a traitor of Yugoslavia, and now, this same CONSTANTIN FOTICH is preparing to go with his group to San Francisco to 'represent the Serbian people and DRAZHA MIHAILOVICH', to prove to the American delegation that the 'Yugoslav delegation does not represent all of Yugoslavia,' and 'how Roosevelt, Churchill and Stalin have sold and betrayed the Serbian people'."

Director, FBI

April 24, 1945

Re: ORSON WELLES, wa.
SECURITY MATTER - C

The article continued that FOTICH can continue his fifth-column activities only due to the aid he received from the Anti-Roosevelt camp, from Senator WHEELER, Representative O'KONSKI and similar opponents of the Crimea Conference and her decisions.

B7D
B7C [REDACTED] the Daily Free World Newsletter in San Francisco [REDACTED] WELLES, of course, is posing as the editor, but will actually have little or nothing to do with what is said. [REDACTED] it appeared [REDACTED] that WELLES was unwittingly the tool of people [REDACTED] who had Communist leanings.

Should any further information be developed through [REDACTED] along these lines which appear to be of interest, you will be immediately advised.

[REDACTED]

Very truly yours,

R. B. HOOD
SAC

[REDACTED]
100-51410
cc: 100-23094
cc: 100-22916
cc: New York City
cc: San Francisco

ALV:SD

Enc. (1)

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-27-86 BY SP8BJJ/CAL

FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT **LOS ANGELES**

FILE NO. **100-5440**

| | | | |
|---|----------------------------------|--|---|
| REPORT MADE AT LOS ANGELES | DATE WHEN MADE 9-12-45 | PERIOD FOR WHICH MADE 8-8, 24, 27, 29-7-45 | REPORT MADE BY [REDACTED] |
| TITLE ORSON WELLES, with alias [REDACTED] | | | CHARACTER OF CASE SECURITY MATTER - C |

SYNOPSIS OF FACTS:

Subject signed as director and actor in forthcoming International production. Will open new radio program on 9-16-45. Subject's column, which informant disclosed is ghost written by Communist, continues to appear in several eastern papers. Subject spent considerable time at the United Nations Conference and appeared in San Francisco with JOHN HOWARD LAWSON where both spoke under the auspices of the Free World Society. Subject named as national sponsor of JAFRC and appointed to Advisory Council of the Los Angeles Russian-American Club. Subject addressed recent Communist-sponsored anti-SMITH meeting.

REFERENCE: Bureau file 100-23438

DETAILS:

It was ascertained that the Subject has finished a picture entitled "Tomorrow is Forever," and according to the August 7, 1945, issue of "Variety," WELLES will direct as well as appear in a new International production. This article describes the picture as a yet untitled post-war psychological melodrama, and it is scheduled to begin

APPROVED AND FORWARDED: *P.B. Hood*

SPECIAL AGENT IN CHARGE

DO NOT WRITE IN THESE SPACES

COPIES OF THIS REPORT

- 5 - Bureau
- 1 - SID, Los Angeles
- 1 - ZIO, Los Angeles
- 3 - Los Angeles

COPY FILE

100-23438-34

RECORDED & INDEXED

Classified by SP8 BTJ/cot
Declassify on: OADR 5-27-82

Classified by SP2 BTJ/cot
Declassify on: OADR

~~CONFIDENTIAL~~

production sometime this month. The Subject's radio program entitled "This Is My Best," in which he appeared as a narrator, has gone off the air and, according to recent announcements in the trade papers, the Subject is starting a new radio show on September 16, 1945. It is reported that this program will be a running commentary on current news, books, the theater, and political personalities. This broadcast will originate in Hollywood.

The Subject's column "ORSON WELLES' Almanac" continues to appear in several eastern papers. [REDACTED] has pointed out that this column is ghost written by [REDACTED] who was hired originally by WELLES to write the radio program "This Is My Best," and when this program went off the air [REDACTED] started to ghost write WELLES' newspaper column. [REDACTED]

B2
B7C

The Subject spent considerable time at the United Nations Conference in San Francisco where he conducted an informal radio program each Sunday night which was given over to a round-table discussion of current events. While in San Francisco the Subject appeared on the same platform with JOHN HOWARD LAWSON, leader of the Communist movement in the motion picture industry, where each spoke on the United Nations Conference under the Free World auspices. It is understood that JOHN COHNE, former Los Angeles newspaper man, assisted WELLES at the United Nations Conference and is presently employed by him as a ghost writer. [REDACTED]

B2
B7D

While in San Francisco WELLES appeared at the California Labor School, which has been described by reliable informants as being dominated by the Communists, where he gave his impressions of the United Nations Conference. A reception was given for WELLES by the California Labor School on May 27, 1945, which was prominently advertised in the "Daily World," West Coast Communist publication.

Returning to Los Angeles WELLES gave his impressions of the United Nations Conference here on May 31, 1945, under the sponsorship of the National Citizens Political Action Committee. Speaking before the Los Angeles Chapter of the National Citizens Political Action Committee WELLES, according to the "California Eagle" of June 7, 1945, plead for a better understanding between the United States and Russia. WELLES stated that Americans should realize that we had a good deal to learn from Russia and that Russia had something to learn from us, and that by continued cooperation between this country and Russia we would establish world peace. WELLES further stated that the problems of anti-Semitism, various anti-negro practices, and other forms of bigotry still had to be crushed, and he identified himself as a loyal fighter in behalf of the

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~B1
negro race. [REDACTED] C

According to a recent official announcement of the Spanish Refugee Appeal of the Joint Anti-Fascist Refugee Committee, ORSON WELLES is named as a national sponsor. It is noted that several known Communists are also included as national sponsors, and the Joint Anti-Fascist Refugee Committee has been described by reliable informants as perhaps the foremost Communist-front organization in the United States. The Subject has recently been appointed to the Advisory Council of the Russian-American Club, and as a member of this Council will be called upon from time to time to pass on certain questions of policy arising in the Los Angeles branch of the Russian-American Club.

[REDACTED] B1

[REDACTED] C

[REDACTED] C

~~CONFIDENTIAL~~

LA 100-5440

~~CONFIDENTIAL~~

B1

[REDACTED]

P E N D I N G

X 4 -

~~CONFIDENTIAL~~

LA 100-5440

UNDEVELOPED LEADS

~~CONFIDENTIAL~~

THE LOS ANGELES FIELD DIVISION

AT LOS ANGELES, CALIFORNIA

Will follow and report the Subject's activities.

100-5440-5

~~CONFIDENTIAL~~

XXXXXX
XXXXXX
XXXXXXFEDERAL BUREAU OF INVESTIGATION
FOIPA DELETED PAGE INFORMATION SHEET

1 Page(s) withheld entirely at this location in the file. One or more of the following statements, where indicated, explain this deletion.

☒ Deleted under exemption(s) B1-B2-B7C-B7D with no segregable material available for release to you.

☐ Information pertained only to a third party with no reference to you or the subject of your request.

☐ Information pertained only to a third party. Your name is listed in the title only.

☐ Documents originated with another Government agency(ies). These documents were referred to that agency(ies) for review and direct response to you.

_____ Pages contain information furnished by another Government agency(ies). You will be advised by the FBI as to the releasability of this information following our consultation with the other agency(ies).

_____ Page(s) withheld for the following reason(s):

☐ For your information: _____

☒ The following number is to be used for reference regarding these pages:

page 6 of 100-23438-34

XXXXXX
XXXXXX
XXXXXX
 XXXXXXXXXXXXXXXXXXXX
 X DELETED PAGE(S) X
 X NO DUPLICATION FEE X
 X FOR THIS PAGE X
 XXXXXXXXXXXXXXXXXXXX

FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE
Los Angeles, California
August 8, 1945

MEMORANDUM FOR THE DIRECTOR

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE.

~~CONFIDENTIAL~~

Re: ORSON WELLES
SECURITY MATTER - C

On August 8, 1945, [redacted] advised that he had attended
a conference that day with [redacted] and [redacted]

According to this informant, the recent death of Senator
HIRSH JOHNSON has renewed the activities of the HNC and during the
course of this conference the question was raised by [redacted] whether
the HNC would support MICHAEL J. DODDY, editor of the "Los Angeles
Daily News," for the governorship. [redacted] stated he thought they
should not get themselves involved in a position where they were
pushed for candidacy and added that he felt that their energies should
be directed along the senatorial candidacy of Colonel EVA S. CARLSON.
[redacted] readily agreed to this and added that she had heard something
which she felt was quite interesting. She stated that [redacted]
had promised ORSON WELLES that WELLES would be the next senatorial
candidate from California.

[redacted] stated he had talked to WELLES about this some months
ago, at which time WELLES assured him he would do nothing to oppose
CARLSON'S senatorial ambition inasmuch as WELLES felt that CARLSON
would be far the better candidate.

R. B. HOOD

Classified by 58867/CL
Declassify on: OADR 5-27-86

~~CONFIDENTIAL~~

RECORDED

INDEXED

| |
|---------------------------------|
| 100-23438-2 |
| FEDERAL BUREAU OF INVESTIGATION |
| SEP 26 1945 |
| U. S. DEPARTMENT OF JUSTICE |

51 007 9 1945

FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT **LOS ANGELES**

FILE NO. **100-5440**

~~CONFIDENTIAL~~

| | | | |
|--|-----------------------------------|--|-------------------------------------|
| REPORT MADE AT LOS ANGELES | DATE WHEN MADE 10/29/45 | PERIOD FOR WHICH MADE 9/14, 24/45 10/25/45 | REPORT MADE BY [REDACTED] |
| TITLE ORSON WELLES, with alias [REDACTED] | | CHARACTER OF CASE SECURITY MATTER - C | |
| <p>SYNOPSIS OF FACTS:</p> <p>Subject presently directing and co-starring with EDWARD G. ROBINSON and LORETTA YOUNG in "The Stranger". Subject appeared at Inter-Racial Choral Festival with [REDACTED] who is a Communist. Subject named a sponsor of art auction to aid film strikers. Identified as member of Motion Picture Strike Relief Fund.</p> <p style="text-align: center;">- P -</p> <p>REFERENCE: Bureau File Number 100-23438.</p> <p>DETAILS:</p> <p>According to the October 1, 1945 issue of "Variety", Hollywood trade publication, the subject is presently directing and co-starring with EDWARD G. ROBINSON and LORETTA YOUNG in a screen play entitled, "The Stranger". This film will be released by RKO this coming spring.</p> <p>On September 27, 1945 the subject appeared at the Hollywood Bowl in the Inter-Racial Choral Festival with [REDACTED] where a "united Los Angeles demanded jobs for all". It should be noted that [REDACTED] is a Communist and that this affair was sponsored in part by [REDACTED] who has been identified on several Communist front programs.</p> | | | |
| APPROVED AND FORWARDED: <i>[Signature]</i> | | SPECIAL AGENT IN CHARGE | |
| COPIES OF THIS REPORT | | DO NOT WRITE IN THESE SPACES | |
| 5 - Bureau 1 - ZIO Los Angeles 1 - SID Los Angeles 3 - Los Angeles | | 100-23438-36 | |
| COPY IN FILE | | RECORDED & INDEXED | |

L. A. 100-5440

This program also urged the immediate passage of a permanent National FEPC as well as the passage of a State FEPC. The program urged those attending to call upon the Los Angeles City Council to pass an ordinance preventing racial and religious discrimination and called upon all citizens of Los Angeles to stand united in answer to the Fascist threat of "divide and conquer".

The subject and his wife, film star RITA HAYWORTH, were given prominent attention in the October 17, 1945 issue of the "Daily World", West Coast Communist publication, which issue announced that they were two of a number of prominent sponsors of an art auction which would be held October 21, 1945 for the benefit of the motion picture workers who were then on strike.

It will be recalled that when the present jurisdictional dispute in the motion picture industry started on March 12, 1945 the Communists demanded that it be ended at once and stated that there was no justification for such a strike. Later, however, in the latter part of July 1945 following the change of the Communist Political Association back to the Communist Party, the Communists vigorously supported this strike. [It is noted that among other sponsors of this auction to help Hollywood film strikers are

[redacted] leader of the Communist movement in the motion picture industry; [redacted] a Communist and screen writer; [redacted] a Communist attorney; [redacted] a Communist actor; [redacted] a Communist musician; [redacted] a Communist actress; [redacted] a Communist screen writer; and [redacted] who is also a Communist screen writer. [redacted] u

The subject has also been identified as a member of the Motion Picture Strike Relief Fund, [a majority of the members of which are Communists.] [redacted]

P E N D I N G

L. A. 100-5440

UNDEVELOPED LEADS

THE LOS ANGELES FIELD DIVISION

At Los Angeles, California

Will follow and report subject's activities.

FEDERAL BUREAU OF INVESTIGATION

CONFIDENTIAL

Form No. 1
THIS CASE ORIGINATED AT

LOS ANGELES

FILE NO. 100-5440

| | | | |
|---|----------------------------|--|--|
| REPORT MADE AT LOS ANGELES | DATE WHEN MADE 12-26-45 | PERIOD FOR WHICH MADE 12-3, 14, 19-45 | REPORT MADE BY |
| TITLE ORSON WELLES, with alias | | AGENCY / CC - REQ. REC'D 2-2-56 REP'T FORW. 2-7-56 BY | CHARACTER OF CASE SECURITY MATTER - C |
| <p>SYNOPSIS OF FACTS:</p> <p>Subject will organize own company and will become independent producer. Subject to direct New York musical comedy. </p> <p> Subject and wife separated. </p> <p style="text-align: center;">Classified by ^PSP8BTJ/CAL Declassify on: OADR 5-27-82</p> <p>REFERENCE: Bureau file 100-23438.</p> <p style="text-align: center;">Classified by _____ Declassify on: OADR</p> <p>DETAILS: According to an announcement in a recent issue of the "Hollywood Reporter," the Subject, following the completion of his International production "The Stranger", will form his own company under the name of Orson Welles Productions and will become an independent producer. It is understood that the Subject is now in New York City where he has scheduled rehearsals of a Broadway musical comedy entitled "Around the World in Eighty Days."</p> <p></p> | | | |
| <p>ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE</p> | | | |
| APPROVED AND FORWARDED: | | SPECIAL AGENT IN CHARGE DO NOT WRITE IN THESE SPACES | |
| COPIES OF THIS REPORT (5) - Bureau 1 - SIB, Los Angeles 3 - Los Angeles | | <p style="font-size: 2em; font-weight: bold;">100-23438-37</p> <p>RECORDED INDEXED</p> | |
| COPY IN FILE | | | |

LA 100-5440

~~CONFIDENTIAL~~

B1



On December 6, 1945, local papers carried a story that RITA HAY-
WORTH, motion picture actress, had separated from the Subject and would soon
seek a divorce, and she stated at that time that a joint statement would be
issued by them soon. One newspaper account states that she married WELLES
on September 7, 1943, and they have one child. The differences between
Subject and his wife were attributed to the Subject's "temperament."

P E N D I N G

~~CONFIDENTIAL~~

CONFIDENTIAL

LA 100-5440

UNDEVELOPED LEAD ~~CONFIDENTIAL~~

THE LOS ANGELES FIELD DIVISION

AT LOS ANGELES, CALIFORNIA

Will follow and report Communist activities.

~~CONFIDENTIAL~~

XXXXXX
XXXXXX
XXXXXXFEDERAL BUREAU OF INVESTIGATION
FOIPA DELETED PAGE INFORMATION SHEET

1 Page(s) withheld entirely at this location in the file. One or more of the following statements, where indicated, explain this deletion.

- ☒ Deleted under exemption(s) B1 with no segregable material available for release to you.
- ☐ Information pertained only to a third party with no reference to you or the subject of your request.
- ☐ Information pertained only to a third party. Your name is listed in the title only.
- ☐ Documents originated with another Government agency(ies). These documents were referred to that agency(ies) for review and direct response to you.

_____ Pages contain information furnished by another Government agency(ies). You will be advised by the FBI as to the releasability of this information following our consultation with the other agency(ies).

_____ Page(s) withheld for the following reason(s):

☐ For your information: _____

☒ The following number is to be used for reference regarding these pages:

page 4 of 100-23438-37

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 X NO DUPLICATION FEE X
 X FOR THIS PAGE X
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FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT **LOS ANGELES**

FILE NO. 100-5440 **B7C**

| | | | |
|--|---|--|--|
| REPORT MADE AT LOS ANGELES | DATE WHEN MADE 2/15/46 | PERIOD FOR WHICH MADE 1/20, 2/13/46 | REPORT MADE BY [REDACTED] |
| TITLE ORSON WELLES; alias George Orson Welles | | | CHARACTER OF CASE SECURITY MATTER - C |
| SYNOPSIS OF FACTS: Subject in New York for indefinite stay. | | | <p>ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 5-27-86 BY SP8BTJ/CL</p> <p>60747</p> <p>B7C</p> |
| <p>REFERENCE: Bureau file 100-23438. Report of Special Agent [REDACTED] Los Angeles, 12/26/45.</p> | | | |
| <p>DETAILS:</p> <p>According to a recent issue of the "Hollywood Reporter," the subject, since leaving his wife, film actress RITA HAYWORTH, has gone to New York for an indefinite stay, where he will produce and direct a musical comedy. This information was verified under pretext, and although the writer contacted sources available to this office he was unable to learn of any recent subversive activities in which the subject might be engaged.</p> <p style="text-align: center;">[REDACTED]</p> <p style="text-align: center;">- CLOSED -</p> <p style="text-align: center;">COPIES DESTROYED 6-26-38</p> | | | |
| APPROVED AND FORWARDED: [Signature] | SPECIAL AGENT IN CHARGE [Signature] | | DO NOT WRITE IN THESE SPACES |
| <p>5 Bureau 1 SID, Los Angeles 3 Los Angeles</p> | | <p>100-23438-38</p> <p>FEB 20 1946</p> | <p>EX-148</p> |

DO-5

OFFICE OF DIRECTOR
BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

Record of Telephone Call or Visitor

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-27-86 BY SP8BTJ/SL

Called--phoned. locally **b7c**

Phone No. _____

Hour 6:05PM Date December 2, 1947

b7c REMARKS

[REDACTED] desired to call to the Bureau's attention the fact that Mr. Orson Wells of Hollywood sailed to Italy about ten days ago, just previous to the Communist up-roar in Italy. She stated that Mr. Wells is one of the biggest communists in Hollywood, and that the Bureau should investigate him. She was thanked for calling.

Files are being checked.

Mr. Tolson _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Tracy _____
Mr. Carson _____
Mr. Egan _____
Mr. Gurnea _____
Mr. Harbo _____
Mr. Jones _____
Mr. Mohr _____
Mr. Pennington _____
Tele. Room _____
Mr. Nease _____
Miss Holmes _____
Miss Gandy _____

BK
RECEIVED

18
EX-109
60 DEC 11 1947

100-23438-39

F B I

34 DEC 4 1947

INVESTIGATIVE SECTION
5:00 PM

107
157
AUGUST 1949
RUE DES CAPUCINES
PARIS 81



J. Edgar Hoover
Federal Bureau of Investigation
Washington, D.C.

United States of America

TRANSLATION FROM THE FRENCH

ALL INFORMATION CONTAINED
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DATE 5-27-86 BY SP8 BTJ/CSL

(Outlined in crayon) In fact, if this photograph should come to the
attention of a member of the State Department, WELLES will undoubtedly
be brought before a court in charge of prosecuting actors suspected of
Un-American activities and perhaps even excluded from Hollywood definitely.

MGM
6/21/49

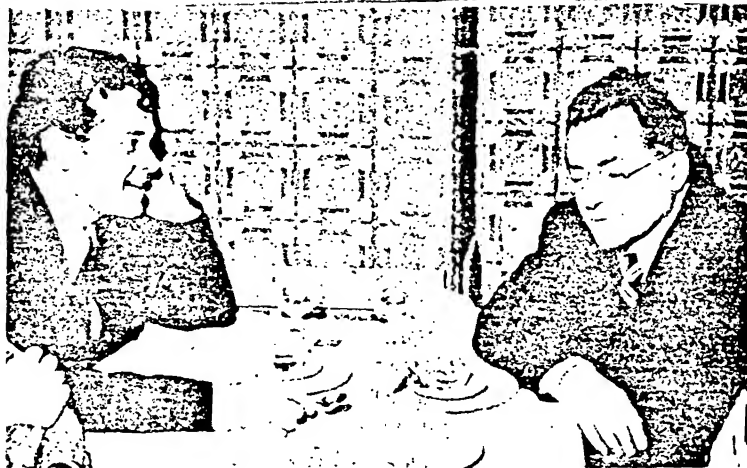
RECORDED - 34

100-23438-40

6-13-51

SEP 7

5 - [unclear]



Orson Welles dînant avec Togliatti.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-27-86 BY SP8BTJ/COL

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

FROM : SAC, Los Angeles

DATE: August 3, 1949

SUBJECT: ORSON WELLES, wa., George Orson Welles
SECURITY MATTER - C
(Bureau file 100-337852)

CANCELLED

Rerep of SA [redacted] dated August 3, 1949, at Los Angeles, five copies of which are herewith enclosed.

In view of the fact that WELLES has never been placed as a member of the Communist Party by confidential informants of this office, and inasmuch as he has been in Italy these past two years making motion pictures, the Bureau is requested to give consideration to the advisability of cancellation of his Security Index Card.

100-5440
Encls. (5)

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE [redacted] BY [redacted]

RECORDED - 105

EX-1

60 SEP 21 1949

100-23438-41

37 AUG 22 1949

ALL INFORMATION CONTAINED
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DATE 5-27-86 BY SP8 BTJ/

COL

FEDERAL BUREAU OF INVESTIGATION

~~CONFIDENTIAL~~

Form No. 1

THIS CASE ORIGINATED AT

LOS ANGELES

FILE NO. 100-5440

| | | | |
|---|---------------------------------|--|---|
| REPORT MADE AT Los Angeles | DATE WHEN MADE 8/3/49 | PERIOD FOR WHICH MADE 5/31; 6/1, 9, 10, 12-17/49 | REPORT MADE BY BK |
| TITLE ORSON WELLES, wa., George Orson Welles | | | CHARACTER OF CASE SECURITY MATTER - C |
| ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE | | AGENCY <i>WFO to WFO</i> REQ. <i>750-1212-58</i> DEPT <i>77</i> BY <i>12-34</i> | |
| <p>WELLES has spent past two years in Italy, making motion pictures, and is presently making a picture in Casablanca, North Africa. Never identified as CP member, but has permitted use of his name and has been active in CP front organizations. Literary and motion picture assistants identified as CP members.</p> | | | |
| - C - | | | |
| REFERENCE: | | Bureau file 100-337852. | |
| DETAILS: | | At Los Angeles, California: | |
| RESIDENCE | | Classified by SP8BTR/col Declassify on: OADR 5-27-86 | |
| <p>Los Angeles daily newspapers and theatrical trade magazines state WELLES has been in Italy for the past two years engaged in making motion pictures. [redacted] advised that WELLES is presently engaged in making a motion picture in Casablanca, North Africa, where his address is care of Cash, Hotel Shelter, Casablanca.</p> | | | |
| <p><u>EMPLOYMENT</u></p> <p>As stated above, WELLES lives in Italy. The theatrical daily "Variety", in its edition of March 4, 1949, stated that WELLES' production company, Mercury Productions, had been notified by Nassour Studios to vacate quarters which had been rented to the Mercury Productions. The paper stated that March 4, 1949 was the deadline by which the Mercury Productions must be off the movie lot. WELLES' company, Mercury Productions, was asked to</p> | | | |
| APPROVED AND FORWARDED: <i>13.13. /</i> | | SPECIAL AGENT IN CHARGE | |
| COPIES DESTROYED <i>6-26-58</i> | | DO NOT WRITE IN THESE SPACES | |
| COPIES OF THIS REPORT | | 100-23438-41 | |
| <p>5 - Bureau</p> <p>1 - IFO #2, Fort Mac Arthur</p> <p>3 - Los Angeles</p> | | <p>RECORDED - 10</p> <p>INDEXED - 105</p> <p>EX-1</p> | |

LA 100-5440

up its offices and quit the studio.

~~CONFIDENTIAL~~

ACTIVITIES

B2
B7D [redacted] on June 9, 1949 advised SA [redacted]

B7C [redacted] Informant stated that in his opinion WELLES had never been a regular member of the Communist Party, although he had joined a number of front organizations which fostered Communist Party aims and had done a great deal of work for these organizations by personally addressing meetings convened by these groups, and by permitting the use of his name in the publicity releases of these organizations. Informant further stated that WELLES had been "bld white" financially through the employment by [redacted] who, if they were not actual card-holding Communist Party members, would constantly proclaim the virtues of Communism [redacted]

B7D
B7C [redacted]

[redacted] Informant was of the belief that this money eventually went into the coffers of the Communist Party, although he said he had no proof this was so.

Informant was of the belief that WELLES did not even begin to know the goings on taking place among his employees [redacted] B
[redacted] Informant added that WELLES is badly off financially at the present time, and stated facetiously that WELLES had been making pictures over in Italy these past two years in order to finance a trip home to the United States.

B2 [redacted] has identified [redacted] and [redacted] as Communist Party members, while [redacted] has identified [redacted] and [redacted] as Communist Party members. B2

B2
B7C [redacted] in March and April of 1946 advised [redacted] a writer and Communist Party member, was engaged in ghost writing a series of radio broadcasts produced by ORSON WELLES.

B2
B7D [redacted]

~~CONFIDENTIAL~~

The California Eagle, in its edition of March 7, 1946, contained an appeal by ORSON WELLES who called upon all Americans to defeat, by generous support to the Baby Fund Campaign of the American Committee for Yugoslav Relief, the after effects of the barbarous "Marita Plan", Nazi blueprint for murder by which the Germans aimed at nothing less than the total extermination of the people of Yugoslavia. It should be noted that this organization is among those listed by the Attorney General as coming within the purview of Executive Order 9835.

The Daily People's World, on page five of its edition of May 8, 1946, stated that fifteen crates of costumes had been donated to the American Committee for Yugoslav Relief for shipment to the National Theatre in Belgrade. Among the sponsors of this committee was screen notable ORSON WELLES.

The Los Angeles Examiner, in its edition of March 11, 1946, under the by-line of DAVID SENTNER, stated that ORSON WELLES was one of the members of fourteen Communist front organizations and was currently supporting the Independent Citizens' Committee of the Art, Sciences and Professions.

B2 [REDACTED] on November 22, 1946 advised by letter dated May 13, 1946 the Pennsylvania Regional Chapter of the ICCASP announced that its chapter, in association with the Philadelphia Citizens Political Action Committee, was staging a big "Answer to Reaction" meeting at the Academy of Music, May 26, 1946. Principal speakers were to include ORSON WELLES.

[REDACTED] on April 10, 1946 advised that "The Independent", the monthly journal of opinion of ICCASP, listed ORSON WELLES among its contribution editors.

ORSON WELLES' name was also listed as a member of the Executive Council of Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, appearing on the letterhead of this organization as of June, 1946, distributed for public consumption.

B1 [REDACTED] (9)
B2 B7D [REDACTED] on October 18, 1946, advised that ORSON WELLES was one of several speakers who spoke on the FEPC at a mass rally held at the Second Baptist Church on October 19, 1946. Informant stated that LENA HORNE, CARLTON J. MOSS, CLARENCE MUSE, HELEN GAHAGAN DOUGLAS, Rev. CLAYTON RUSSEL and Rev. J. RAYMOND HENDERSON, were the other speakers.

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

Informant stated that all of these speakers were loud in protest against rabble-rousers and race baiters who started trouble among Negro people. Informant stated that the most fiery speaker was WELLES who recounted the racial clashes since the wars and spoke of the anticipated unseating of Senator BILBO. WELLES reiterated the threat to hound the officer responsible for the blinding of the Negro veteran in South Carolina. It should be noted, however, that the California Eagle, in its edition of October 17, 1946 contained an article and picture captioned, "Fighting for FEPC Proposition". The newspaper stated CARLTON MOSS read the dynamic report sent by ORSON WELLES who was unable to be present. It should be noted also that the FEPC Bill was strongly backed by the Communist Party and its front organizations in the Los Angeles area, and that the bill itself was defeated in the November 1946 elections held in California.

B2
B7D
On October 30, 1946, [REDACTED] advised at a meeting of 150 to 200 persons held at the 28th Street YMCA in Los Angeles on the night of October 23, 1946, that telegrams endorsing the FEPC were read from EDGAR BERGEN, HELEN GARAGAN DOUGLAS, ORSON WELLES and three or four other prominent persons in the motion picture colony.

B2
B7D
[REDACTED]

The Daily Worker, east coast Communist Party newspaper, in its edition of December 30, 1946, carried an article that ORSON WELLES had been nominated to serve as vice chairman of the Progressive Citizens of America.

B2
[REDACTED] on March 1, 1947 advised that ICCASP had been dissolved on December 29, 1946. On that same date ICCASP and the National Citizens Political Action Committee were combined to form the Progressive Citizens of America. ORSON WELLES was listed as vice chairman for the national offices on the letterhead of the Political Action Committee, 954 South La Brea, Los Angeles 36, California, as of February 1947.

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

LA 100-5440

[REDACTED] B1
[REDACTED] C1
It should be noted that the American Russian Institute of Southern California at Los Angeles has been declared by the Attorney General as one of those organizations coming within the purview of Executive Order 9835. B1

[REDACTED] advised that ORSON WELLES had been invited to attend a reception at the Russian Consulate in Los Angeles soon to be held. B2

B2
[REDACTED] on March 12, 1947, advised that the Los Angeles Division of the Joint Anti-Fascist Refugee Committee was attempting to secure the services of ORSON WELLES and his wife, RITA HAYWORTH, to prepare and transcribe for radio a script which would aid the committee's cause. Informant stated that functionaries of the JAFRC felt that, inasmuch as WELLES' wife was an honorary vice-president of that organization, and since WELLES supported the organization's aims, they expected little trouble would be met in securing their aid.

The Joint Anti-Fascist Refugee Committee is among those organizations listed by the Attorney General as coming within the purview of Executive Order 9835.

The Committee for the First Amendment announced on October 28, 1947, according to the Daily People's World of October 29, 1947, that ORSON WELLES was one among 339 motion picture industry celebrities who have protested the investigation of the motion picture industry by the House Committee on Un-American Activities in Washington, D. C. B7C

B6, D
On December 4, 1947, [REDACTED] advised SA [REDACTED] that while he has no proof that ORSON WELLES is a member of the Communist Party, he does know that WELLES, in meetings of the Screen Directors Guild, has acted in concert with members whom informant believes are Communist Party members, and voted as a group with these members. Informant stated

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

B7D
B7C

[REDACTED] ORSON WELLES was a member of the Communist Party as evidenced by his actions and associates.

Informant stated, however, that these men stated they had no actual proof that would substantiate their belief.

B2D
B7D

[REDACTED] advised the New York Office that ORSON WELLES was a left wing adherent of the Council of Actors' Equity.

B2
B7D
B7C

[REDACTED] on February 27, 1948 advised SA [REDACTED] that ORSON WELLES name appeared on a list of the Advisory Committee of the Visual Education League, 167 South Normandie Avenue, Los Angeles.

B2

On August 21, 1943 [REDACTED] advised SA [REDACTED] that the name ORSON WELLES, 427 North Canon Drive, Beverly Hills, California, appeared on the correspondence of the American Youth for Democracy. Informant stated that he knew that the AYD had asked ORSON WELLES to act as a sponsor in its Jobs Conference held sometime in the past, but he did not know that WELLES was a member or had contributed to the sustainer fund of the American Youth for Democracy. The American Youth for Democracy is one of the organizations listed by the Attorney General as coming within the purview of Executive Order 9835.

B7D

Special Employee [REDACTED] advised that he had checked the records of [REDACTED] and [REDACTED] and found no record of ORSON WELLES.

B7E

C L O S E D

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XXXXXX
XXXXXX
XXXXXXFEDERAL BUREAU OF INVESTIGATION
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1 Page(s) withheld entirely at this location in the file. One or more of the following statements, where indicated, explain this deletion.

☒ Deleted under exemption(s) B1-B2-B7C-B7D with no segregable material available for release to you.

☐ Information pertained only to a third party with no reference to you or the subject of your request.

☐ Information pertained only to a third party. Your name is listed in the title only.

☐ Documents originated with another Government agency(ies). These documents were referred to that agency(ies) for review and direct response to you.

_____ Pages contain information furnished by another Government agency(ies). You will be advised by the FBI as to the releasability of this information following our consultation with the other agency(ies).

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page 7 of 100-23438-41

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 X NO DUPLICATION FEE X
 X FOR THIS PAGE X
 XXXXXXXXXXXXXXXXXXXX

LA 100-5440

ADMINISTRATIVE PAGE

~~CONFIDENTIAL~~

B2
B7D
B7C
[REDACTED] is the report of SA [REDACTED] made at Philadelphia November 22, 1946 entitled "ICCASP, INC., INTERNAL SECURITY - C".

[REDACTED] is the report of SA [REDACTED] dated April 10, 1946 at New York City entitled "ICCASP, INC., INTERNAL SECURITY - C".

[REDACTED] is the report of SA [REDACTED] dated March 1, 1947 at New York City, entitled "PROGRESSIVE CITIZENS OF AMERICA, INTERNAL SECURITY - C".

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

SAC, SAC, Los Angeles

September 21, 1949

Director, FBI

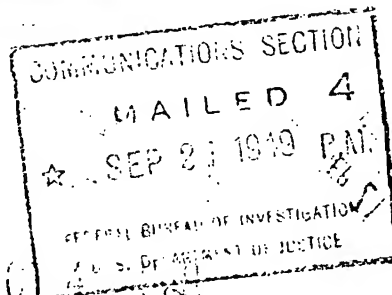
ORSON WELLES, was,
George Orson Welles
SECURITY MATTER - C
Your file 100-5440

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 5-27-86 BY SP8 BTJ/CAL 7741

In accordance with your recommendation, the Security Index Card relative to the captioned individual has been cancelled and you are authorized to place your copy thereof in the investigative case file.

100-23438

Mr. Tolson _____
Mr. Clegg _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Tracy _____
Mr. Egan _____
Mr. Gurnea _____
Mr. Harbo _____
Mr. Mohr _____
Mr. Pennington _____
Mr. Quinn Tamm _____
Tele. Room _____
Mr. Nease _____
Miss Gandy _____



RECORDED
150
1949

61-00

SAC, Los Angeles

September 26, 1949

Director, FBI

ORSON WELLES, wa
SECURITY MATTER - C
Your file #100-51140
Bureau file #100-23438

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

DATE 5-27-86 BY SP2 BTJ/KSC

Rerep of SA [REDACTED] dated August 3, 1949, at Los Angeles.

Referenced report contains only information pertaining to subject's activities in CP matters during 1946 and 1947 and further reflects that Welles has been in Italy for the past two years.

In view of the above facts, the Security Index card maintained for Welles at the Bureau is being cancelled and you are instructed to similarly cancel the card maintained in your office.

In the event subject again becomes active in CP matters upon his return to the United States, consideration should be given by you to reactivate his Security Index card.

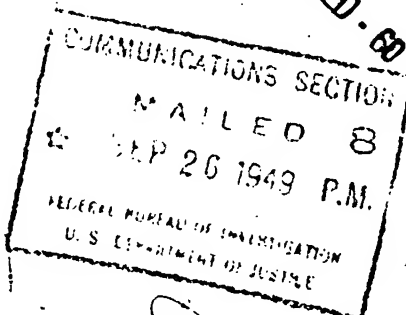
60736

B7C

DE-INDEXED
DATE 6/9/59
20

RECORDED - 60

Tolson _____
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11/11/49
C.C.R.

Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR FBI

DATE: 1/12/54

FROM : SAC BOSTON (100-0)

SUBJECT: CRSON BELLES
SK-C

DECLASSIFIED ON SP8BTJ/CAL 52786

B2
B7D

[REDACTED]

This is being furnished for the information of the Bureau and Officer receiving copies of this letter.

CO: NEW YORK
LOS ANGELES

B7C

G. I. R. -7

SECURITY INFORMATION - CONFIDENTIAL

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INDEXED - 101

100-23438-43

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XXXXXXFEDERAL BUREAU OF INVESTIGATION
FOIPA DELETED PAGE INFORMATION SHEET2

Page(s) withheld entirely at this location in the file. One or more of the following statements, where indicated, explain this deletion.

- ☐ Deleted under exemption(s) _____ with no segregable material available for release to you.
- ☐ Information pertained only to a third party with no reference to you or the subject of your request.
- ☐ Information pertained only to a third party. Your name is listed in the title only.
- ☒ Documents originated with another Government agency(ies). These documents were referred to that agency(ies) for review and direct response to you.

_____ Pages contain information furnished by another Government agency(ies). You will be advised by the FBI as to the releasability of this information following our consultation with the other agency(ies).

_____ Page(s) withheld for the following reason(s):

☐ For your information: _____

☒ The following number is to be used for reference regarding these pages:

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100-23795

SEE REVERSE
SIDE FOR
CLASSIFICATION
ACTION

100-23438-✓

BY COURIER SERVICE

Date: March 25, 1954

To:

Director
Central Intelligence Agency
2450 E Street, N. W.
Washington, D. C.

Bracketed
information has
been declassified
per CIA Letter
11-21-86

Attention: Deputy Director, Plans

From: John Edgar Hoover, Director
Federal Bureau of Investigation

Paul remains
classified per
CIA Letter
DTD 11-21-86

Subject:

ESPIONAGE - R
Classified by Multiple Sources
Declassify on: OADR 5-27-86

Classified by 29673/CL
Declassify on: OADR

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE.

For your information, an informant of known
reliability advised us on March 30, 1945, that

Orson Welles arranging to set up a
"Free World House" in San Francisco, California, to
be run during the United Nations World Security
Conference which was held in San Francisco during
April, 1945.

COMM - FBI

53 MAR 26

BY COURIER SVC.

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FVH: Dmm

cc - File 100-23438 (Orson Welles)

6 APR 1 1954

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[REDACTED]

[REDACTED]

Attached for your information are reports concerning Orson Welles dated October 21, 1941, April 18, 1942, November 3, 1944, December 14, 1944, February 3, 1945, September 12, 1945, October 29, 1945, December 26, 1945, and August 3, 1949.

We would appreciate receiving any additional information coming to your attention concerning the activities of Orson Welles [REDACTED] B7C

Attachment

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- 2 -

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DEC 15 1955

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MAILED
FEB 27 1956
NAME CHECK

34210

February 23, 1956

~~RECEIVED~~
ORSON WELLES
Born: 1915
Kenosha, Wisconsin

Summary

Transmitted herewith are seven FBI investigative reports in the case entitled "Orson Welles, alias George Orson Welles; Internal Security - R" concerning the subject of your name check request.

The Fourth Report of the California Committee on Un-American Activities to the 1948 California Legislature reflects the following information concerning Orson Welles

This report refers to Orson Welles as a member of the Advisory Council of the Theatre Arts Committee of the Actors Laboratory Theatre, which this report refers to as a "Red front."

This report refers to the American Committee for Protection of Foreign Born as a Communist front and reflect Orson Welles as being affiliated with it in one capacity or another.

American Committee for Yugoslav Relief is described in this report as a Communist front group organized to support the dictatorship of the Soviet puppet, Tito. Orson Welles is listed by this Committee as a sponsor of the American Committee for Yugoslav Relief.

This report lists the name of Orson Welles as among those who have been affiliated with or who have given support to the American Youth Congress. This report reflects that the American Youth Congress was launched during August, 1934 and for about seven years it was one of the most influential front organizations ever established by the

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Enclosures (7)

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ADD. DISSEMINATION.

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DATE 5-27-86 BY SP6 BTJ/CL

34210-45

American Communist Party. This report continues that Orson Welles was one of the sponsors of the Dinner-Forum held at the Hotel Biltmore, New York City, in October, 1941, under the joint auspices of the American Committee to Save Refugees, Exiled Writers Committee of the League of American Writers, and the United Spanish Aid Committee. This report reflects that the League of American Writers is a Communist front and lists Orson Welles as among those who have been affiliated with this League.

For further information concerning the subject of your name check request you are referred to the files of the House Committee on Un-American Activities.

The foregoing information is furnished to you as a result of your request for an FBI file check and is not to be construed as a clearance or a nonclearance of the individual involved. This information is furnished for your use and should not be disseminated outside of your agency.

MAILED

JUL 08 1976

NAME CHECK

JUL 07 1976

B7C
Summary
ORSON Welles
[REDACTED] ORSON WELLES

B7C
[REDACTED]
Mr. Welles, however, was the subject of a security-type investigation conducted by the FBI during the late 1940s based upon his name appearing in connection with the activities of Communist Party front organizations. Although Welles had never been identified as a Communist Party member, many of his associates and assistants were identified as such. (100-23438) *ORSON Welles*

The central files of the FBI, including the records of the Identification Division, contain no additional pertinent information concerning the captioned individuals based upon background information submitted in connection with this name check request.

B7C
[REDACTED] (4)
NOTE: Per request of Miss Jane Dannenhauer, Staff Assistant (Security), The White House.

ALL INFORMATION CONTAINED
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DATE 5-27-86 BY SP1BJ/CL
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FEDERAL BUREAU OF INVESTIGATION
FREEDOM OF INFORMATION/PRIVACY ACTS SECTION

SUBJECT: ORSON WELLES
FILE NUMBER: 100-23438-X (EBF)

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 6-13-86 BY SP8GTJ

ORSON WELLES

One of the most active members of the Hollywood community who has been engaged in the support of various communist enterprises is Orson Welles. His associations with Communist Party organizations have apparently not been accidental or innocent. They are as follows:

EXHIBIT #73 - NEGRO CULTURAL COMMITTEE. This exhibit is a photostatic copy of an article from the Daily Worker (Communist Party newspaper) for May 6, 1938 (page 7). The Negro Cultural Committee was one of the fly-by-night front organizations set up by the Communist Party for the purpose of agitating in favor of the Anti-Lynching bill. Orson Welles appears as a member of this committee. The other members of the Negro Cultural Committee, together with their records of associations with Communist front organizations, are as follows:

Reynold Harman: National Negro Congress, Daily Worker, Ben Linder Memorial Fund, Theatre Arts Committee, American League for Peace and Democracy, Films for Democracy, and Film Audiences for Democracy;

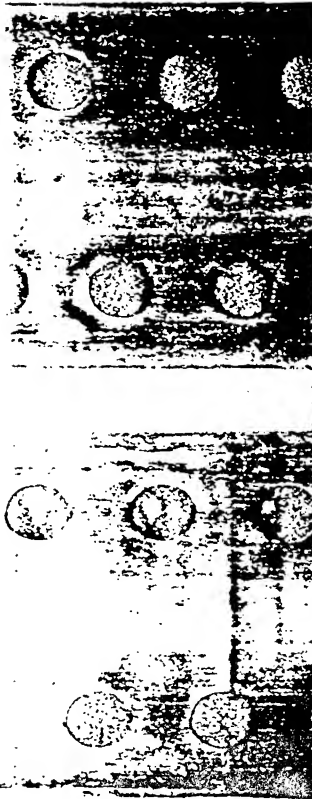
John Houseman: Artef Theatre;

Anna Sokolow: Communist Party (Lenin Memorial Meeting), National Negro Congress, Workers Alliance, Workers Bookshop, Morning Freiheit, Daily Worker, Workers School, and American League for Peace and Democracy;

Frank Wilson: National Negro Congress, New Masses;

Juanita Hall: National Negro Congress, Friends of the Abraham Lincoln Brigade;

Langston Hughes: American League for Peace and Democracy, American Peace Mobilization, Negro Playwrights Company, International Workers Order, New Theatre League, New Masses, International Labor Defense, Communist Party, American League Against War and Fascism, League of American Writers, Workers School, Daily Worker, Midwest Daily Record, North American Committee to Aid Spanish Democracy, National Writers



Congress, National Committee for the Defense of Political Prisoners, Sunday Worker, League of Workers Theatres, Film and Photo League, Workers Dance League, Soviet Russia Today, National Emergency Conference for Democratic Rights, the Workers Monthly, Friends of the Soviet Union, Friends of the Abraham Lincoln Brigade, National Committee for People's Rights, League of Professional Groups for Foster and Ford, New Pioneer, Champion, Non-Partisan Committee for the Re-Election of Congressman Vito Marcantonio, Open Letter for Closer Cooperation with the Soviet Union, Statement by American Progressives on the Moscow Trials, New Dance League, Conference on Pan American Democracy, Congress of American Revolutionary Writers, Committee of Professional Groups for Browder and Ford, Workers Library Publishers, and the Workers Cultural Federation.

Clayton Stoner: National Negro Congress, and a supporter of Simon Gerson;

John Velasco: Theatre Arts Committee;

The foregoing members of the Negro Cultural Committee, together with their communist affiliations, have been listed in order to show how completely communist was the organization with which Orson Welles was associated.

EXHIBIT #74 FOSTER PARENTS' PLAN FOR WAR CHILDREN. This organization, of which Orson Welles was a sponsor, was one of the more respectable fronts set up by the communists. Other well-known fellow travelers whose names appear on this exhibit include George Seldes, Lillian Hellman, and Dorothy Parker.

EXHIBIT #75 Medical Bureau and NORTH AMERICAN COMMITTEE TO AID SPANISH DEMOCRACY. The second page of this exhibit lists the name of Orson Welles as a sponsor of this organization. The Dies Committee has found the organization to be a front for the Communist Party.

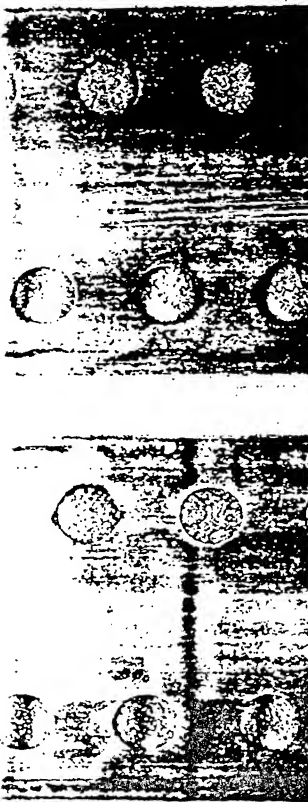


EXHIBIT #76 — ~~THEATRE ARTS COMMITTEE~~. A completely communist controlled organization.

EXHIBIT #77 — ~~MOTION PICTURE ARTISTS COMMITTEE~~. Also a communist front organization of which Orson Welles was a member. See second page of the exhibit.

EXHIBIT #78 — ~~THE COORDINATING COMMITTEE TO LIFT THE EMBARGO~~. The second page of this exhibit is taken from a booklet published by this organization and lists the name of Orson Welles. The organization was found by the Dies Committee to be a front for the Communist Party. Note the names of Harry Ward and Mary Kleeck, as well as other prominent communist fellow travelers, among the signers of this document.

EXHIBIT #79 — ~~ARTIF~~. This is one of the oldest Communist Party organizations still in existence. Note at the bottom of the exhibit that Artif was about to produce a play by [REDACTED] Mike Gold. Orson Welles is listed in this exhibit as one of the supporters of the organization.

EXHIBIT #80 — ~~WORKERS BOOKSHOP~~. This institution is under the direct management of the Communist Party. The name of Orson Welles appears in this exhibit as a speaker on a program given for the benefit of the Workers Bookshop.

EXHIBIT #81 — ~~AMERICAN YOUTH CONGRESS~~. This, too, is one of the organizations found unanimously by the Dies Committee to be a front for the Communist Party. Orson Welles appears in this exhibit as a sponsor for the organization.

EXHIBIT #82 — ~~NEW MASSES~~. This publication is one of the organs of the Communist Party. This exhibit gives the name of Orson Welles as the master of ceremonies at a concert given for the benefit of New Masses.

EXHIBIT #83 — ~~NEW MASSES~~. In this exhibit, the New Masses thanks Orson Welles for his contribution to its concert.

EXHIBIT #84 — ~~PEOPLE'S FORUM~~. A communist forum at which Orson Welles was listed as a speaker.

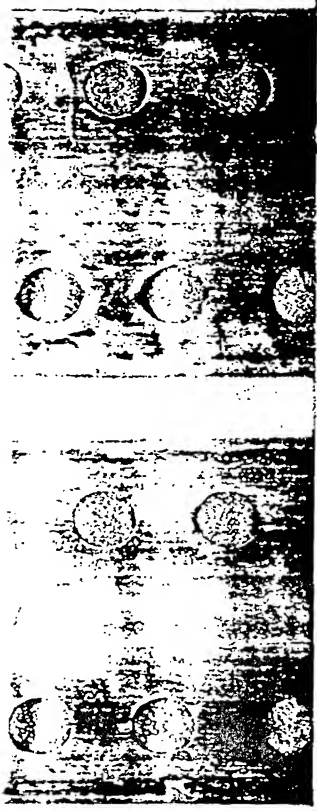


EXHIBIT #85 - ~~WORKERS BOOKSHOP MURAL FUND~~. This exhibit shows Orson Welles contributing his services to another strictly Communist Party enterprise. Appearing on the program with him were such well-known communists as [REDACTED] 87C

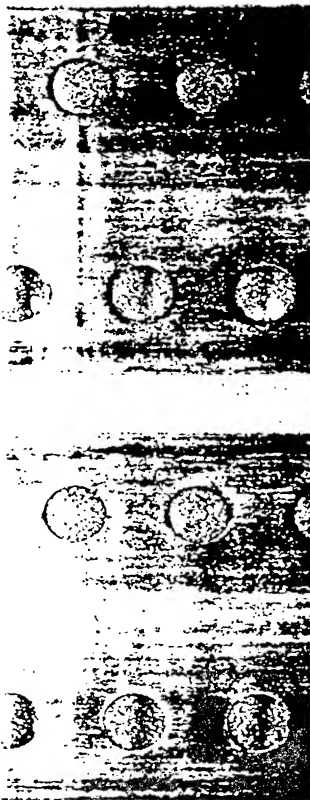
EXHIBIT #86 - ~~WORKERS BOOKSHOP MURAL FUND~~. This exhibit is a photostatic copy of the speech which Orson Welles delivered on the occasion described above. In the course of his speech, Orson Welles declared that "we cannot get along without the people's front." It is not to be supposed that Welles was unfamiliar with the fact that the "people's front" was a movement initiated by and conducted for the Communist Party.

EXHIBIT #87 - ~~LEAGUE OF AMERICAN WRITERS~~. In this exhibit, it is stated that the League of American Writers (pronounced by the unanimous vote of the Dies Committee to be a Communist Party organization) is getting behind the production of Orson Welles picture, "Citizen Kane." This exhibit is taken from the Daily Worker for January 21, 1941, page 7.

EXHIBIT #88 - ~~LEAGUE OF AMERICAN WRITERS~~. Again in this exhibit, taken from the Daily Worker for January 23, 1941, page, it appears that the League of American Writers has pledged its support to the Orson Welles' film, "Citizen Kane."

EXHIBIT #89 - ~~AMERICAN STUDENT UNION~~. This organization was found unanimously by the Dies Committee to be a Communist Party front. Orson Welles appears in this exhibit as a supporter of the organization.

EXHIBIT #90 - ~~THEATRE ARTS COMMITTEE~~. Orson Welles is here listed along with numerous communists and fellow travelers, as a member of this communist front organization.



EXHIBITS #91-95 inclusive. These exhibits are simply a few of the thousands of examples of the continuous fight which the Communist and its front organizations have made against William Randolph Hearst for the past decade and more. The documentary evidence proves that the most intensive and extensive campaign which the Communist Party has conducted throughout its entire history has been its anti-Hearst campaign.

Orson Welles' film, "Citizen Kane," was inspired by his close associations with communists over a period of years — associations which the foregoing exhibits show could not have been accidental. In fact, the word "inspired" is much too mild to express the source of Welles' idea for the production of the picture. It is well known that the Communist Party utilizes every such contact as Welles for the purpose of furthering its campaigns. The evidence before us leads inevitably to the conclusion that the film, "Citizen Kane" is nothing more than an extension of the Communist Party's campaign to smear one of its most effective and consistent opponents in the United States.

BEST COPY AVAILABLE

Negro Artists to Present Social Revue Sunday Night

*Colorful Program Will Include New Ballet,
"Filibuster," by Dance Unit, and Sketches
of Famous Negro Leaders*

Coming from the shops, offices and schools more than 80 dancers will participate in the musical satire on the national Anti-Lynching Bill filibuster.

"The Bourbons Got the Blues," scheduled for presentation by the Negro Cultural Committee, May 24th, at Mecca Night for the benefit of the Negro Branch of the National Negro Congress.

The "Filibuster" is based on the story of Anna Sokolow, of Paris, the revolutionary heroine of the Negro in Congress, and the subsequent reaction of the Negro.

Dance sketches designed to give the story, upsurge of the Negro people against oppression and domination will be presented by Negro artists. Among the artists are players in the cast of "The Bourbons Got the Blues" who will do a sketch from the life of Frederick Douglass and Mrs. T. S. Jackson, who will offer a sketch of Frederick Douglass slave master, who will be the theme of the sketch.

Anna Sokolow, designed the program, and will be the artistic director. The program will be presented by the Negro Cultural Committee.

The committee, designed to give the story, upsurge of the Negro people against oppression and domination will be presented by Negro artists. Among the artists are players in the cast of "The Bourbons Got the Blues" who will do a sketch from the life of Frederick Douglass and Mrs. T. S. Jackson, who will offer a sketch of Frederick Douglass slave master, who will be the theme of the sketch.



ANNA SOKOLOV

Dots & Dashes

Romance

Foster Parents' Plan For War Children, Inc.

AMERICAN COMMITTEE
10 WEST 42ND STREET, NEW YORK 36, N.Y.
Telephone: LOrange 5-2174 Cable: American Fosterplan

AMERICAN HEADQUARTERS
10 WEST 42ND STREET, NEW YORK 36, N.Y.
Telephone: LOrange 5-2174 Cable: American Fosterplan

Received Nov 2 1944

Wednesday

Dear American,

Our help to War children has meant the saving of life. In our colonies some twelve hundred youngsters live today thanks to the help they are receiving from people of good will in America and elsewhere.

The circuit of war has now taken in its grip more children -- more children are threatened with disaster. Trucks are needed at once. We received the following cable this morning:

Biarritz, France

"ALL LOWRIES AND SUCH TRANSPORT HAVE BEEN MOBILIZED WE MUST START OUR OWN FOOD DISTRIBUTION PLEASE HELP WITH TRANSPORT."

(signed) Rene Odgers

Rene Odgers is the American Administrator for our colonies in France. Trucks are needed at once. Trucks to carry food to hungry children -- transport to gather up orphans and evacuate innocent little ones to places of safety.

Your help can be immediate. Will you please make your contribution now? An amount however small will remain unanswered. The thanks and safety of the children you help will be your human reward.

Sincerely yours,

Eric C. MacFarlane
Executive Secretary

BEST COPY AVAILABLE

Phone: 202-295-1111

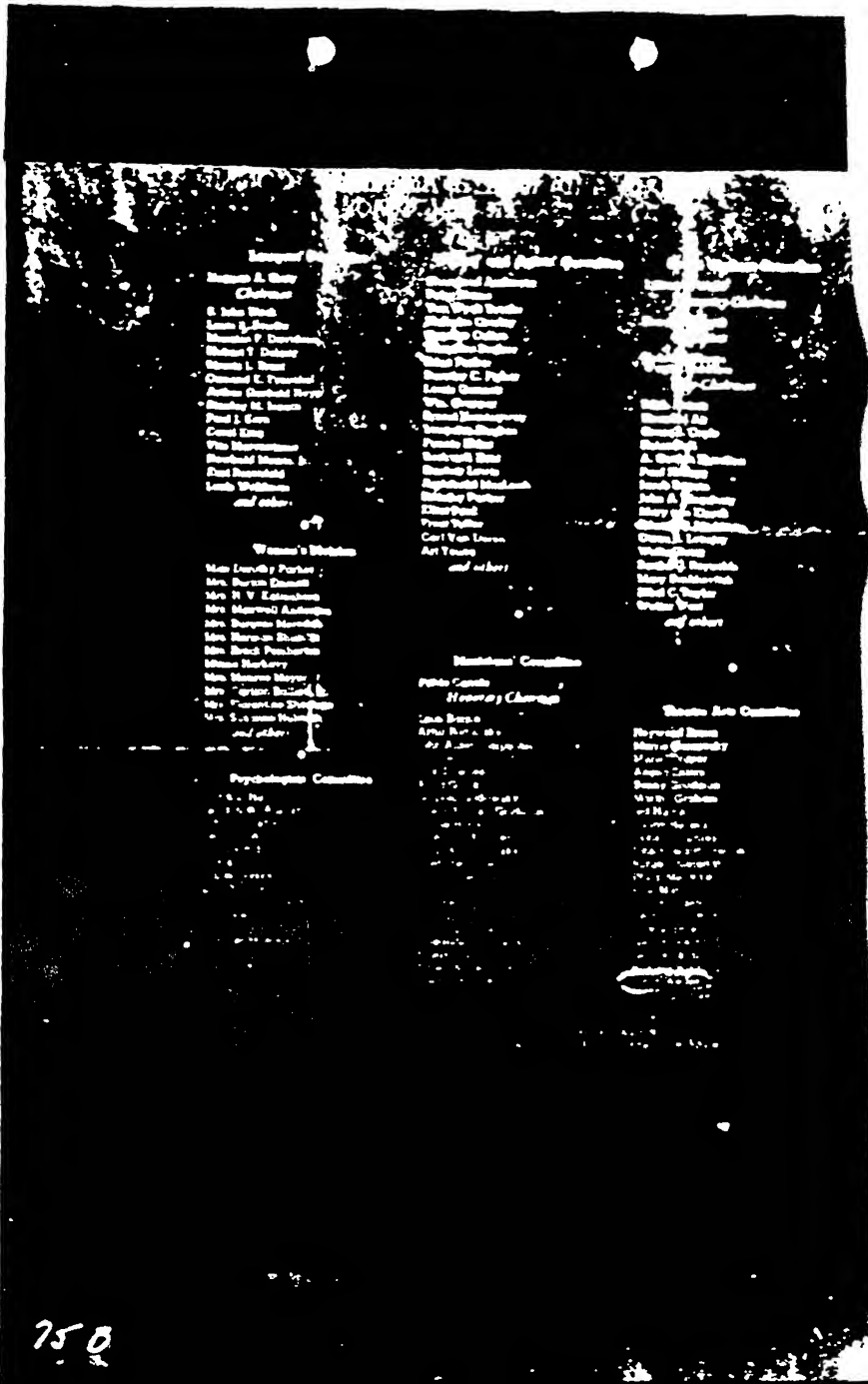
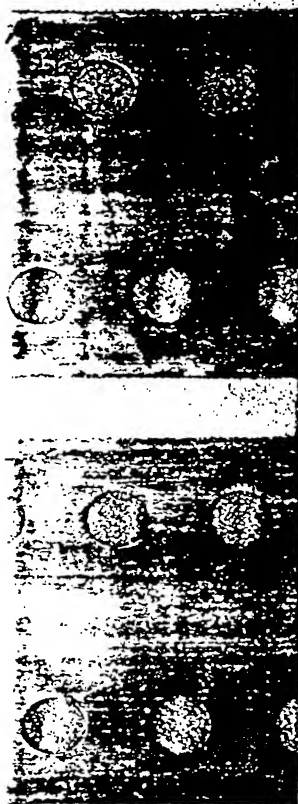
Bishop Francis J. McOm
 Rt. Walter S. Cannon
 Co-Chairman
 Rev. Herman F. Roberts
 Executive Secretary
 Helen W. Clifford
 Treasurer

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Theatre Arts Comm. Rejects Equity Accusations False

(Continued from page 1)

suggest a conference before any action is taken.

The letter sent by TAC to the Council of Actors' Equity follows:

To the Council of Actors' Equity Association:

It is our feeling that there have been many serious accusations and considerable confusion in the New York City both in connection with the theatrical community and the Federal Theatre Project. We are therefore in a position to state that the accusations made by the Council of Actors' Equity are false.

If we are to believe anything that we should like to believe (for a moment) the past history of TAC, and what it has done to bring it all.

TAC's Four-fold Program

1) The perpetuation and extension of our democratic efforts, of which an important factor is the realization of the Federal Theatre or the establishment of a government-subsidized national theatre.

2) The improvement of our theatrical standards of drama, which for theatre people, is obviously going to be brought about by the main stream of drama touched on above.

3) The defense of civil liberties; and

4) The keeping of America out of war.

With these four points, we believe, every thinking person in the entertainment field is in active agreement. Our belief in, and fight for, these four points is a matter of public record. By the very nature of our organization we have in the past been enabled to accomplish good complementary to that accomplished by the unions in the entertainment field. Inasmuch as a vital part of TAC is the Audience Division, through which the general public has been mobilized in the struggle for the betterment of the entertainment field.

Now specifically as to the allegations recently being published that TAC's efforts on behalf of the Federal Theatre Project worked to the Project's detriment. We of TAC are naturally concerned by such charges, and, in a large measure we are surprised. Look-

ing back on our glacial efforts on behalf of the Project, we find in our files letters from Mrs. Milla Faneuil which make statements to "We could not possibly have achieved this benefit without the help of TAC" (June 20, 1938); and "As far as we are indebted to TAC for calling a meeting and arranging everything..." (July 1, 1938). We find also that quite apart from collaborating Washington officials they were moved to cooperation in the theatre. "As recently in connection with your union. You may rely on my cooperation." (Summer Week, June 22, 1938).

From our own field, it will be remembered that it was TAC which organized the efforts of Orson Welles, John Gower, Thomas Brown, William F. O'Brien, of the American Labor 888, Fred Weing, Edith Dowling, Dr. Frank Smith, Miriam Hopkins, and others in a radio broadcast in behalf of the Project; that it was TAC which received the thanks of Edward Arnold, Frank Capra, Mary O'Malley, Kenneth MacCormack, Ralph Morgan, Sam Malt, Frank Tait, and others for its "splendid and generous help" to protect the life of the Project; that it was TAC which organized the demonstrations in the New York Times addressed to the theatre going public on behalf of the Project; and which showed the good service of George Abbott, Tullio Blackhead, Sam Brown, Katherine Cornell, Edith Dowling, William O'Brien, Frank O'Connor, Sam H. Harris, Moss Hart, Helen Hayes, Katherine Hepburn, Rex Ingram, George S. Kaufman, John Kitzing, Lawrence Langner, Burgess Meredith, and more than a dozen others.

Equally well known in the entertainment field is during that advertisement.

Were these services to the Federal Theatre Project minimal to its existence? Did, in point of fact, any other organization do as much to coordinate the splendid work for the theatrical community on behalf of the Project? It seems to us, who labored hard and honestly, an injustice to say that we of TAC were anything but beneficial.

As for the present relationship of TAC to the National Committee for a Government-Subsidized Theatre, we applied its efforts honestly, we wish that committee all luck, we will do anything within our power to help that committee if we are so requested; but we have to continue with it.

To turn on a dime and convert organization for its efforts on behalf of the general program and welfare of the entertainment field and those who work in it seems to us unfortunate and sure to have unhappy consequences. We have been unable to cooperate in the past. Frank O'Connor, respected president of the Four A's, now fits to thank us for our cooperation in connection with the fight to preserve actors' autonomy from the stage hands' last action. Surely we can cooperate again in the future.

To that end, we respectfully address for your approval the suggestion that a joint committee composed of representatives from your council and from our committee, meet to discuss ways in which we can satisfactorily combine for the ultimate betterment of the lot of those employed in the entertainment field; and also to adjust any difference which may have arisen between us in the past or at the present.

Respectfully and fraternally,
Executive Committee Committee,
for the Theatre Arts

Adelaide Ross

SUBSCRIBE TO TAC — Tear This Out and Send It Now
Entertainment Press, Inc.
117 West 48th Street, N. Y. C.

Enclosed please find ☐ check ☐ money order for one dollar for one year's subscription to TAC.

(\$1.50 outside of U.S.—25% discount to Theatre Arts Committee members)

NAME

STREET

CITY STATE

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 6-13-87 BY SP8BJS/col

TAC

a magazine of theatre, film, radio, music, dance.

THE COVER FOR TAC this month conceived and executed by our members in department, pictorializes the Theatre Arts Committee's Christmas Kegones Aid Campaign. This campaign, with our own Shee-agh Kegones in Division, will continue long after the Christmas trees are down with lunches, meetings, dinners, all climaxed by a ball at the end of March.

Danforth Hammond (*The Thin Man*, *The Maltese Falcon*), is president of the Motion Picture Artists Committee at Hollywood. He recently presided at the Professional Conference Protest Meeting against Nazi Persecutions at Meca Temple at which Martha Graham spoke.

Miss Graham, one of America's foremost dancers and choreographers, has been at the same time, together with most of the modern dancers, in the forefront of the progressive dance movement in America.

PAUL STRAND has been called the greatest living still photographer. So, Serge Eisenstein. Mr. Strand is responsible for the film *The Horse* was cameraman for *The Plow That Broke the Plains*. He is president of Frontier Films and is now working on their Civil Liberties production. Incidentally, in credits for this film last month, we failed to mention William Watts as director of action.

WILLIAM STEIG, well, one of his small contributions to the humor of the world is his creation of *Small Fry*. Two other artists brightening these pages for the first time are Christina Malman and Florence Sachnoff.

JOHN HENRY HAMMOND, JR., is probably the youngest dean in the cultural fields today, being America's foremost authority on jazz, and a discoverer of popular talent. He has recently been commissioned to write a monthly page on popular music for the *New Masses*, where he will work alongside his collaborator, James Dugan, the film critic. It was for the *New Masses* that Hammond conceived and produced the evening, *From Spirituals to Swing*, at Carnegie Hall on December 23rd.

Another young dean is Richard Watts, Jr., the dramatic say-soer for the *Herald-Tribune*, a member of TAC's Advisory Board. And speaking of the theatre, we are glad to introduce John Latouche to our readers. Latouche, represented with sketches and lyrics in *Pins and Needles*, the forthcoming *WPA Sing for Your Supper*, and various editions of Cabaret TAC, is one of our most promising young political satirists.

Lionel Stander (*A Star Is Born*, *Mr. Deeds Goes to Town*), one of Hollywood's most progressive artists off the screen, plans a vaudeville tour shortly with TAC member Irwin Corey.

FROM HOLLYWOOD, incidentally, Les Koenig, our West coast correspondent writes: "MPAC continued the 'Boycott Japan' campaign with its affair 'Hollywood on Parade for China' at which the China Aid Council co-operated by bringing Harpo Marx, Lotte Gowler, Clarence Muse and Burns and Allen to a large Los Angeles Shrine Auditorium audience.

"After the New Deal slate victory, the local citizenry displayed their political consciousness by turning out in thousands for a Hollywood Boulevard parade for a 'Democratic Peace.' Francis Lederer was among the speakers. . .

"Recent disclosures say half a million people saw *California Sprouts*. Frank Tuttle directed; James Wong Howe was cameraman, and John

(continued on page twenty-two)

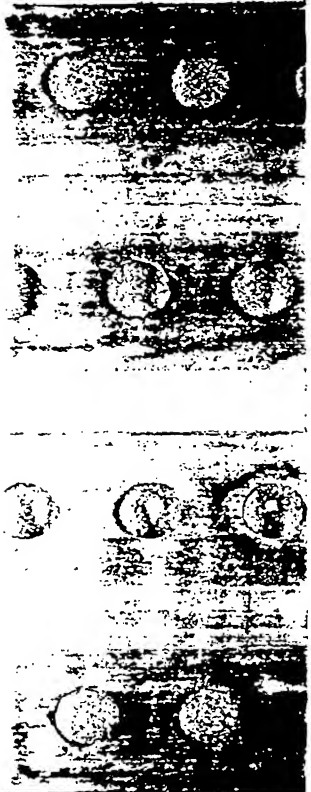
JANUARY, 1939

| | |
|--|----|
| Frontispiece | 4 |
| PAUL STRAND | |
| A Christmas for Kegones | 5 |
| DANFORTH HAMMOND | |
| Editorials | 6 |
| Playwrights Pick a Winner | 7 |
| RICHARD WATTS, JR. | |
| New Year's Resolutions | 8 |
| JOHN LATOUCHE WILLIAM STEIG | |
| Swat that Jitterbug! | 10 |
| JOHN HAMMOND JAMES DUGAN | |
| Movies | 12 |
| ROBERT STEBBINS | |
| Chamberlain Crawl (song) | 14 |
| LEWIS ALLEN TOLBIE SACHOFF | |
| Hollywood Gets Wise | 16 |
| LIONEL STANDER | |
| Spotlight on Federal Theatre | 17 |
| TAC member-BAILEY FLANAGAN | |
| Theatre | 18 |
| ALFRED BRENNAN | |
| Radio | 20 |
| ROBERT KINGSLEY | |
| TAC Around Town | 21 |
| A Dancer Speaks | 23 |
| MARTHA GRAHAM | |

FRANK OGAN, Editor, ROBERT STEBBINS, Film, ALFRED BRENNAN, Theatre, ROBERT KINGSLEY, Radio, LES KOENIG, Hollywood, HERBERT LEVINE, Advertising, IRA KRAMER, Production, JILL RICE, Business, Art, PAUL STRAND, Christina Malman, William Steig, Florence Sachnoff, Photos, David Seberman, Talbot Studios, George A. Douglas, Charles Prentiss, James Allen.

TAC MAGAZINE JANUARY 1939 VOL. 1 NO. 1
PUBLISHED MONTHLY BY THEATRE ARTS COMMITTEE
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77a



Mantle, Clifford Odets, Dorothy Parker, Mrs. Elmer Rice, Mrs. Robert E. Sherwood, Herman Shumlin, Bella and Samuel Spewack, Richard Watts, Jr., and Orson Welles as committee members. The idea being to have every Broadway play run a benefit for Spanish children on the same night in January.

Other work for Spanish and Chinese orphans includes the Baby Beauty Contest which is being organized by June White of the Theatre Arts Committee. More details soon.

Governor Herbert H. Lehman is a member of the committee for the Christmas Refugee Aid campaign. Others include:

Herbert Bayard Swope, Gov. Culbert Olson, Col. Frank Knox, Mrs. Charles Poletti, Helen Hayes, Lawrence Tibbett, Paul Muni, John Hays Holmes, Robert Mower, Gov. Frank Murphy, Stanley Isaacs, Mrs. H. V. Kaltenborn, Dorothy Thompson, Hendrik Van Loon, Sidney Kingsley, Frank Capra, Newbold Morris, Samuel Goldwyn, Jack Benny, Francis Farmer, Benny Goodman, Vito Marcantonio, Robert Morley, Everett M. Searles, Frank Gillmore, Lewis Milestone, Vera Zorina, Cam Grant, Herman Shumlin, Walter Wanger, John Garfield, Marcia Davenport, Tom Fudale, Dorothy Parker, James Waterman Wine, Henry Van Veen, Mae Tamara Daykharasova, Lionel Stander, Rockwell Kent, Irwin Nathanson, Marc Blitzstein, Leif Erickson, Margalo Gillmore, Margot Stevenson, Heywood Brown and Hugh

Johnson. Sheelagh Kennedy, of the Theatre Arts Committee is director of the Refugee Aid Campaign and Sam H. Gorman is its treasurer.

RADIO: TAC had excellent spokesmen for its national broadcast on Refugee Aid. Walter Huston said, in part:

"For the moment, the military machines are in the saddle and we are likely to forget how precarious the position really is. The newspapers are full of their glory, and full of painful stories of their victims—babies, hunched, shreds of old folks driven from their homes to camp in winter fields. . . . Sometimes we forget that such horrors need not be. Tyranny does not fall of itself. We cannot sit back and wait for it to collapse. But every time we speak out against evil, every time we give money and food and shelter to its victims, we are helping to undermine the reign of evil in the world."

And Raymond Massey: "In many parts of the earth, wherever the Fascist sword and its accompanying racial prejudice prevail, citizens are not allowed to speak against official intolerance or official cruelty. They are not allowed to exercise the natural generosity of their hearts at Christmas time. They are not allowed to help the innocent victims of tyranny. Not only is protest forbidden. Generosity is also forbidden. Even intelligence is forbidden. Soon we may expect human nature itself to be prohibited."

"Against such madness we must do

what we can. And we are fortunate in being able to combine the joy of a Christmas giving with effective help to the victims of madness."

MISCELLANY: New Theatre League is rapidly filling the gap left by the closure of the Theatre Union in New York's progressive theatre. Recently saw two performances of *Peter Pan* as well as two revivals of *The Good, the Bad and the Ugly* coupled with *Alfred Hitchcock's* new one-act *Rehearsal* at the New School. Because of the response to these programs, *The Good* evening will be repeated January 8 and 15th. Scheduled by New Theatre for late January is also Peter Martins' full-length dramatization of Erskine Caldwell's *Kawato the Rising Sun* while Maurice Stille and Elie Siegmeister's *Mud in Japan* directed by Remo Butani will be given at the New School Sunday evenings in February and March.

IN THIS ISSUE, *Continued from p. 1*: Bright and Robert Tucker wrote the script. As a result of its success, The Film Guild was formed, some of its associates being John Wexley, John Garfield, Tom Slesinger, S. J. Perelman, Frank Tittle, Herbert Biberman, Lillian Hellman, Arthur Kober, Lewis Milestone.

THE PRINTING OF THE lyrics and music of Cabaret TAC's hit song *The Chamberlain's Grand* is an experiment. Try it on your piano and then write in and let us know if you want us to continue giving you our exclusive song hits. *The Chamberlain's Grand* was introduced at the Cabaret by singers Christina Lind and Michael Loring and dancers Alice Dudley and Kenneth Borack.

The film on Czechoslovakia directed by Herbert Kline has finally arrived in New York, together with its director. It is scheduled for its world premiere within a few weeks. It seems that TAC published production photographs of this film in its Czechoslovakian supplement (November), and not still—this is a case of correction.

The Foster-Parents Plan has reprinted in brochure form the Duchman of Artholl article from TAC's November issue, while the new literary pamphlet on Spain, *Salad*, reprints David Wolf's *The Defectors* from July's TAC.



HERBERT BAYARD SWOPE WITH MRS. E. V. KALTENBORN, RICH WATTS, JR., TOM FUDALE, AND MARGALOT STEVENSON



These Americans Say:

**"LIFT
THE EMBARGO
AGAINST
REPUBLICAN
SPAIN"**

&

Ma

Rev. Guy Emery Shupler
Rev. William Spofford
Rabbi Milton Steinberg

CLERGYMEN, (Continued)

Rev. Worth Tippy
Rev. Harry F. Ward

Rev. Luther Weigle
Rabbi Stephen S. Wise

Thomas A. Addis
George Bachr
Edward K. Barky
Ernst P. Boas
Jacques J. Bronfenbrenner
Irving Busch
Walter B. Cannon
Anton J. Carlson
Percival Bailey
Frederick Amassa Collier
Carl F. Cori
Harvey Cushing
David J. Davis

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Haven Emerson
Joseph Erlanger
Thomas M. French
Harry Goldblatt
Evarts A. Graham
Andrew C. Ivy
Reuben L. Kahn
Samuel J. Kopetzky
Carl H. Lenhart
Phoebus A. Levene
Samuel A. Levine
Leo Loeb

Arno B. Luckhardt
L. H. Neuburg
William H. Park
John P. Peters
E. C. Rosenow
Florence R. Sabin
Bela Schick
Henry E. Sigerist
John Sundwall
T. Wingate Todd
C. E. A. Winslow
Milton C. Wintermiz

Jessie Binford
Professor Sophiniba Breckenridge
M. Antoinette Cannon
Charlotte Carr
Courtney Dinwiddie
Douglas Falconer
Dr. Sheldon Glueck
Sophie Hardy
Helen Hall

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Margaret Bourke-White
Carrie Chapman Catt
George Croel
Aaron Douglas
William Gropper
Roswell G. Ham
August Ji Hovorka

AND AMONG OTHERS

Edward L. Israel
Mrs. H. V. Kaltenborn
Joseph P. Laab
Emil Lengyel
Burgess Meredith
Philip Merivale
Marion Miller
Oscar E. Maurer
Paul Muni
Marion Edward Park
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Mrs. Lena Madison Phillips
Henrietta Roelofs
Sylvia Sidney
Katherine Terrill
Mrs. Harrison Thomas
Paul H. Todd
Harold G. Urey
Sourmont Van Veen
Oton Welles
Max Yergan
Art Young

ANALYSIS OF THE 1939 SURVEY OF AMERICAN OPINION ON SPAIN
BY THE AMERICAN INSTITUTE OF PUBLIC OPINION.

| | | |
|---------------|--------------|-----|
| FEBRUARY 1937 | Pro-Loyalist | 63% |
| | Pro-Franco | 37% |
| TODAY | Pro-Loyalist | 76% |
| | Pro-Franco | 24% |

A separate tabulation, based on religious affiliation, revealed the following:

| | | |
|-------------|--------------|-----|
| PROTESTANTS | Pro-Loyalist | 83% |
| | Pro-Franco | 17% |
| CATHOLICS | Pro-Loyalist | 42% |
| | Pro-Franco | 58% |

Thus out of 10 Catholics, 4 favor Franco, 3 favor neither side, and 3 favor the Loyalists. A majority of Catholics do not favor Franco. To continue the embargo, which all admit favors Franco, is therefore to permit American policy toward Spain to be determined by a small articulate pressure group, representing a very small fraction of effective voting population.

This material has been compiled and published by The Coordinating Committee to Lift the Embargo, Rev. Herman F. Reissig, Secretary, Room 201, 381 Fourth Avenue, New York City, through whom all statements made herein can be verified.

1990

Oldest Cooperative Social Group Celebrates Ten Years of Theatre

The next two productions of the club will be "East Side Dorker" which is now in rehearsal, and a new play by Mike Gold to be the fourth play of the current season. "East Side Dorker" will open Feb. 1 following the run of "The Green Summer" by Schuck.

It's
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Welles Accuses Trotzkyists of Forging Name to Meeting Call

Orson Welles well-known Broadway actor and director of the Mercury Theatre accuses the Trotskyist Committee of the March 8 Anti-War Meeting, to be held at the Hippodrome, of forging his name to a letter sent to Broadway actors, producers and playwrights, calling upon them to attend this meeting.

Branding the committee as a band of impostors, Orson Welles told the Daily Worker.

The signature used on the letter is an outright lie and forgery. I never authorized this committee to use my name for this event or any other event.

"Although I am in favor of peace," he continued, "I am not a pacifist nor have I any desire to lend my name to such a weak political capital as to make of it a badge of the 'Stop America Out of War Meeting'."

Welles further stated that he had been contacted for the use of his name but had not replied. With-out waiting for an answer, the theatrical division of the Anti-War meeting signed his name to a Trotskyist isolationist statement which was sent to all prominent persons of the theatrical profession.

Mr. Richard well-known American composer and author of the famous "Cradle Will Rock" presented by the Mercury Theatre, also

told the Daily Worker.

"I should like to state that I am emphatically against the meeting to be held this Sunday. I feel that any move right now which disturbs the attempt toward collective security and re-oriented action on the part of progressive people throughout the

world is not only harmful but sinister.

"I am not surprised that people who are forwarding such a meeting would attempt to make capital by using the name of an outstanding person in the theatrical profession without any authorization whatsoever."

The letter boasts of having been initiated by many of the distinguished "representative in the world of art and literature. Students, educators, clergymen, labor leaders and political leaders have also volunteered to take positions in this front."

Orson Welles has made an outstanding success this season with his two Mercury productions and has been hailed as the hope of the American theatre. He has sponsored an program of a progressive nature and has shown himself sympathetic to many progressive causes. On the strength of his importance and renown in American art today, the Trotskyist committee used his name because of the weight it carries with the other members of his profession.

Orson Welles is scheduled to appear at the Edison Hotel tonight on "The Theatre and the People's Front." Proceeds will go to the Workers' Bookshop for murals for its walls.



ORSON WELLES

Mrs. Roosevelt Honor Guest at Youth Dinner

To Dedicate Fellowship
at Youth Congress
AMAL Tonight

Mrs. Franklin D. Roosevelt will be the guest of honor at the American Youth Congress dinner at the Murray Hill Hotel tonight.

At the dinner Mrs. Roosevelt will dedicate the American Youth Congress Fellowship, an award to further the practice of "democratic citizenship" among young people. The award will make it possible for a young person chosen on the basis of a national competition, to spend three months studying some phase of the youth problem in the United States.

Mrs. James E. Hollingsworth, member of the National Program Committee of the Republican Party will be a guest speaker.

Other speakers include Mickey Rooney, youthful Hollywood star; Archibald MacLellan, poet and editor of Fortune; John Klutas, sports writer; and Joseph Cadden, executive secretary of the American Youth Congress. A. A. Berk, Jr., Assistant Secretary of State, will preside.

COMMITTEE OF PATRONS

The committee of patrons for the dinner is headed by Mrs. Wendell Willkie, chairman of the National Board of the Young Women's Christian Association, and includes Governor and Mrs. Herbert H. Lehman, Mayor Fiorello H. LaGuardia, Senator Arthur Capper, James O. Easton, James W. Gerard, Fannie Hurst, Secretary Harry Woodring, Charles D. Elliss, James Farley, Rear Admiral Richard E. Byrd, Mrs. Henry R. Luce, Sumner Welles, Thomas Watson, Chase McDen, Jr., Mine Olga Samarin, Stokely and Herbert Bayard Rustin.

Others on the patrons committee include Mrs. Dorothy Canfield Fisher, Dr. Walter Dill Scott, Ernest Hemingway, H. L. Hunt, Mary McLeod Bethune, Mrs. William French Olin, Mrs. Felix Frankfurter, C. C. and W. W. and Dr. and Mrs. Robert M. La Follette.

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Orson Wells will present each number

Radio Music

MARC BLITZSTEIN'S *For God the Tune*. Entire company. Mr. Blitzstein at the piano.

Revue Music

HAROLD J. ROMES' *Green*, a Satirical Ballet. *Death in the Afternoon* and *Manhattan Lullaby*. Singers: Barbara Towne and Eddie Blalock. Dancers: Joan Woodruff and John Glenn. Mr. Romes at the piano.

Chorus Music

LEHMAN ENGEL'S music from *Murder in the Cathedral* and *Within the Gates*.

VIRGIL THOMSON'S *Christmas Eve Music*.

Lehman Engel Singers. Mr. Engel and Mr. Thomson conducting.

High School Opera

Excerpts from AARON COPLAND'S *Second Hurricane*. Vivienne Block, Arthur Anderson, Estelle Levy, Buddy Mangin, Carl Crawford and Lehman Engel Singers.

Theater Music

By HANNS EISLER

Mordchai Bauman, baritone. Mr. Blitzstein at the piano.

Practice Music

VIRGIL THOMSON'S piano compositions. Mr. Thomson at the piano.

Opera Music

Excerpts from PAUL BOWLES' *Dramatic Poetry* with Juanita Hall and Ernest Shaw. Libretto by Charles Henri Ford. Mr. Bowles at the piano.

Music for the Dance

ALEX NORTH'S *Dance Prelude*. Dancers: Anna Sokolow and Group. Alex North and Norman Lloyd at pianos.

ALEX NORTH'S *Ballade*. Dancers: Anna Sokolow. Mr. North at the piano.

Militant Music

EARL ROBINSON'S *Abel Lincoln*. Mr. Robinson conducting.

Charles Friedman directing entire production

Sunday Evening, February 8

46th STREET THEATRE

226 West Forty-sixth Street, New York City

Tickets on Sale: New Masses, 31 East 27th Street, Workers Bookshop, 50 East 11th Street, Commodore Music Shop, 106 East 42nd Street

For reservations call Tibu Carlin, CAldonia 5-3076

All Seats Reserved, 54c, \$1.00, \$1.50, \$2.00

A limited number of good seats are still available

architecture as arbitrary, formulated. His rejection of it, he says, is paralleled by cent experience in the Soviet Union, where has been dismissed for similar reasons.

Apparently the veteran architect has forgotten his last summer's trip to R. (where he was an official guest), for in conclusion he states, "We need an architect as rich in the life of today that just be of it life will be better worth living—though a feeling capitalistic system fall its own idiotic excesses." So, at our mature's architect is still young enough to away the old poetry and move toward the He consciously builds for it.

JAY PETERSON

Mainly

Moussorgsky

THE new last promise more than deliver, and I can't do better than delayed honor to the Moussorgsky album issued by Gamut in December. I mentioned briefly in this column over a month ago: renewed hearing and study it emerges as of the great photographic contributions of year. Moussorgsky (cousin of T. F. Emanuel) and known in concert for his participation in performances of Stravinsky's *Oedipus Rex* and *Les Noces* is not among the outstanding singers of our day. He brings a big voice and heart to Moussorgsky's songs, and they demand both. are none of Rosing's histrionics here. He sings straight and well. And like the art of the violinist, those of Esther Elkies, pianist, and the recording engineer's admirable not only in themselves but in complete subordination to the music. *Ballade*: Moussorgsky wrote one of the still one of the greatest anti-war poems in all art; the texts of his *Sandals* distill the bitterest quintessence of pain but the superb workmanship of his is the product of no art of negation. This is music of the depth—depths of one saw Dostoyevsky has planned.

The long-heralded *St. Matthew* recorded at an actual performance conducted by Koussevitzky in Boston last year making a partial appearance in the series of three albums (Victor), is disappointment. It is sung in English with an almost extraordinary lack of verisimilitude on the part of the soloists, occasional abrupt breaks and extraneous inseparable from actual performance ing can easily be forgiven, but not the tion of the glorious solo aria and tragedy made even more poignant by that the Boston Symphony Orchestra solo woodwinds (in particular) play and the Harvard Glee Club and Choral Society do well with the choir.

Book: If Volume 1 of the *St. Matthew* alone falls down, Moussorgsky lives up to his last work in the past

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NEW YORK CITY

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WE WELCOME ALL NO DISCRIMINATION

opens on the Magdalene's feast day. Father Mario secretly plots with fascist burn a church as a signal to turn public ion against José. Father Pedro, a priest pathetic to the people's cause, overhears plot, and is slugged and thrown into a prison because he is considered too dangerous to the church just before the fire. Lured by a note to which is attached the signature of his fiancée, José is cast into prison. A Red-hot fire atmosphere. Each with the aid of his comrades, José makes way to the Communist lines and is wounded in action. He seeks refuge in San Sebastián at the home of his cousin, who in turn attempts to betray him to the invaders. Trapped in his cousin's home, José shoots his way out and assumes his cousin's identity in time to deliver the fascist military officials. He becomes an intelligence agent of the fascist command and is given work to do in military headquarters, where he is all but betrayed by Rafael Armar, a young acquaintance of fascist sympathies, who knew him in prison. Through sheer bluff, José convinces officials that Rafael is jealous and is trying to betray him because of Dolores. As a result José is granted freedom but is placed under surveillance.

Contacting local Communists, José finds that Morano his village, is about to be attacked. His comrades arrange for him to escape the clutches of the fascist lines and warn people. News-wire credentials are obtained a daring move to divert the attention of fascist guard while José is making a dash for headquarters. Vicente, an old loyalist, secretly places himself in a position to be so that the authorities are thrown off the long enough for José to escape during excitement.

José returns to his village disguised as a fascist, makes certain of the expected attack and rescues Father Pedro, who explains to José the village's real enemies are the fascists. The village is temporarily reprieved but that is only the beginning of a long bitter war. Dolores is at the side of when he declares that "We Spaniards are a wall of men, standing against the attack all the forces of darkness!" The story continues with the appearance of the first member of the International Brigade—Americans, Lithuanians, Frenchmen, Germans—and the of the planes of Hitler and Mussolini.

This is a new kind of revolutionary fiction—a fiction which retains the popular figure hero and heroine but places them against a fictional background which is serious and meaningful. All the hairbreadth escapes, scenes, spies, wild midnight rides, dund adventures, the villain and the beautiful etc., are here; added is that element of realism which makes them more than entertainment. *The Wall of Men* may be the coming of popular mass pulp fiction in a new, a brand which can be read with pleasure by workers, without the danger of their coming doped or misled.

RICHARD WAIN

Today New Masses is needed more than ever before. It is geared to do the most effective work in its twenty-six years of existence. With the renewed wave of Red-baiting, with new attempts to discredit the Soviet Union, with the most intense political situations in decades, it is necessary for New Masses to reach not only the many thousands who already look to it for

This is our appeal to end all appeals. WILL YOU SIT DOWN THIS MINUTE AND SEND US ONE DOLLAR plus as much more as you can get your hands on—to all of us can forget about the \$20,000 campaign and get down to business.

66 **A**MID the de-facto and the problems of Paris have been that they have the situation in the conduct of public life into their own hands. Thus the official organ of the Paris Communist Party after the first election gave the government in the words: "The government has not been set up (March 12, 1937) the time Marx exclaimed: 'classicism, other historical but when capacity for self-criticism these Parisians. History is parallel to this government.'"

... for the coalition army... to the coalition army... article page 30, the afternoon 10th of March (1937) the living thinkers agreed to think. Sun Yat-sen, Chinese revolution died March 12, 1925.

Have you a WYFIP in your home? Or do you call it WHIPP? There's joining in the team and bounds. It's simple - with Charlie, Crumley. First you loop out and, With Your Friends and In Your People™ to subscribe to New Mexico. Then you switch back and out in the sub (or Crumley - see back page for our latest talk). Charlie is out to end these fringe appeals for all time. It can be done he says, if New Mexico builds up its subscription list so what it ought to be.

12

Theatre and the People's Front

Youthful Director and Actor Of Mercury Theatre Discusses The Role of Audiences

This is the third in a series of articles on "Culture and the People's Front," based on speeches delivered at the Workers Bookshop Symposium for the month of April.

By Orson Welles

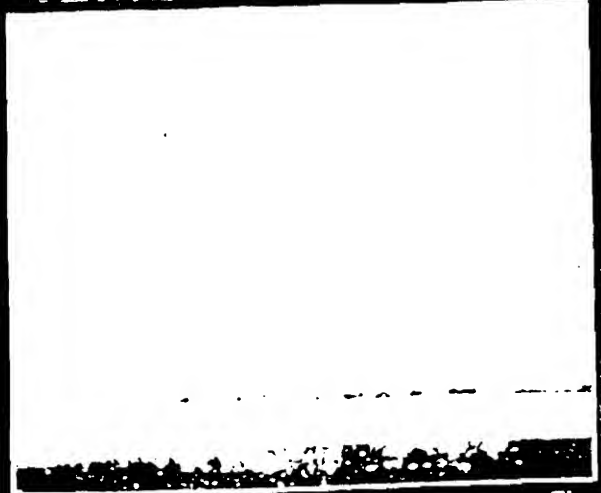
The real problem with which we are faced today is life and one is very much tempted in the theatre to try to divert people from life and the main currents—political, cultural, moral and spiritual. The great majority of plays on Broadway today are escapist, dealing with failure and death. The temptation of the really great, competent artist in the theatre today—designer, actor, producer, director—is to divert the audience from what it is breathing, what it is eating and sleeping, and from what it is most certainly destined to enter into.

Someone who knows nothing about painting will say: "I don't know much about painting but I know what I like." Concerning the theatre, people say they like to be "taken out of" themselves. That's like saying "I like flowers." It has very little significance, particularly where motion pictures have come into the emotional scene and taken the hypnotic trick out of our hands. It is now possible to bewilder and hypnotize an audience to an extent that they believe they are in the

town is always limited and we discover ourselves beating it across the country line before the moon is full again.

The thing which is important to us, the thing which is really threatening us, is not the death of our own art but the influence of people who are corrupt and who work in art or who are inefficient and yet who work in the field of art, or who are altogether unsuited for our profession the thing which is our concern is this tremendous adversary, this thing which is life.

In Rome in the old days, when Mr. Meyerhold was producing some of his greatest scenes, he every 15 minutes during the course of the evening had announcements made to the audience about what was happening in the streets and in the nation. I considered this dishonest. I think the people wanted to know it and he wanted to give the information. But he did know how good the plays were, because the announcements were so much better.



A scene from "Julius Caesar," current Mercury Theatre production. Shakespeare's drama in modern dress caused a good deal of stir when first presented this season on Broadway. Orson Welles, as Brutus, is on the extreme left.



Orson Welles as he appeared in "Dr. Faustus," well-known WPA production.

most high-priced bedroom ever seen, so that they are listening to the most high-priced foreign actresses available to Mr. Goldwyn. This kind of hypnotic is dangerous, not only politically, but aesthetically and culturally.

and the what I am talking about when I talk about life.

We must make our product rely on an enthusiastic and organized public. As artists we must see to it that our product contains something of the excitement and reality of 42nd St., or of whatever place the address happens to be when you step through the exit of the theatre. Neither must we be blind to the willingness of an organized public to like us, or the willingness of an organized world to leave us behind making plays and acting in them all by ourselves as a sort of festival.

MOVIE REVIEW

Another Jungle Pot-Boiler

"BAR JUNGLE LOVE," a Paramount picture directed by George Archainault, written by Joseph Mankiewicz, Lillian Hellman and Robert Wright, based on a story by Earl Browder and Gerald Durrell, starring Dorothy Lamour and Ray Milland. At the Paramount.

By Mike Darrell

It is hard to be harsh on Dorothy Lamour. After all, she hasn't all the privileges of our modern cinema. She is a young woman, a blonde, a beauty, a star. She is a young woman, a blonde, a beauty, a star. She is a young woman, a blonde, a beauty, a star.

Unconquered "Jungle Love" is a thriller high school boys will love, only as the tripod gully through a jungle in a gully. It is a thriller high school boys will love, only as the tripod gully through a jungle in a gully. It is a thriller high school boys will love, only as the tripod gully through a jungle in a gully.

Every sequence brings nostalgic memories of the old-time Saturday afternoon serials. When they throw poor Tina to the cross and when a

CURRENT MAGAZINES

The New Nation of KEN

By Raymond Waldman

About a year ago Mr. David A. KEN, the publisher of the expensive and profitable magazines "Esquire" and "Cosmo" gave birth to an idea. He would present this previous and fast-moving world with another "de luxe" periodical. Not simply something that would clutter the already overworked news-stands, but a magazine which would give those able to pay 25 cents a copy a peek into the "insider's world." The key to this hitherto secret region was called "KEN," the new invention of ESQUIRE CONOMY, Inc.

KEN editors and to demand from them "stuff on the love life of the celebrities." Mr. KEN then had the name removed from the masthead and continued as a contributor who had taken "no part in the editing of the magazine nor in the formation of its policies."

Came the dawn. The first issue of KEN appeared. Editorially, it took a muddled isolationist position. Pacifism and Communism were depicted in an unsigned cartoon entitled "The Ultimate winners," as twin vultures expertly hovering over two battling figures labelled capital and labor. A double spread colored map entitled "Cartoon of the New World"

News, Views, Gossip From Filmland Capital

By Charles Glenn

HOLLYWOOD.—Last week, huddled around a table in a Hollywood night spot, the Brown Derby, three screen writers, John Lee Mahin, James Kevin McGuinness and Howard Emmett Rogers, were discussing "problems." With them in their discussion was a man by the name of G. Allison Phelps. Phelps is a professional anti-Semite and fascist who makes his coffee and cakes blasting the Jews in the picture industry.

The subject of their discussion was the Owen Welles picture, "Citizen Kane" and the aliens in Hollywood. Now, William Randolph Hearst doesn't like the idea of "Citizen Kane" because it might, by some strange coincidence, resemble the life of Citizen Hearst. So he's going to knife the whole industry. His main point of attack will be on the "infiltration of aliens (read Jewish refugees) into the industry."

The conspiratorial little clan at the Brown Derby kept it all very hush-hush, until Phelps blabbed about the meeting on his radio program. It was all very vicious and reflected the thought of a small, but influential, group of men who are trying to shape the industry to, shall we say, imperfect ends.

Interesting Contrast

A few days later there was another meeting of writers. It was a membership meeting of the League of American Writers. More than 100 writers were here talking openly. They were concerned too, with aliens and "Citizen Kane," but in a way quite different than that of the others mentioned above.

They didn't whisper. They didn't hide as did the company union phonies. They talked right out in church and asked everyone who would come and listen. They decided their lives, together with the rest of America's, were at stake in the present drive to war; and, they said, if we're going to fight fascism (and we are) let's clean up at home.

The drive of Hearst against the aliens is aimed at the rehabilitation of all refugees from Hitler and Franco. Hearst will start his drive in Hollywood, (where there are only seven "alien" writers) he's hauled out his heavy artillery and will concentrate quite a barrage on such organizations as the League of American Writers.

Interested in taking the barbed

at his real situation. Before the anti-semitic brought Hitler to power, we were going through with it. It's not to change the German historical heritage and culture. They had to do the best they could. Hitler was whatever he was. He may be installed in the seat of the Mighty, the American people must be shown a new plan of history. That stuff about democracy, they must be told, was all wrong.

Now it's all well and good to talk about doing something, but it can't stop there. Action must be taken. The American people go to fight these things. They are important. Very important. The League of American Writers is taking action on Santa Fe Trail, and on "Citizen Kane."

Fashion for Fascism Or Design for Democracy?

The League is going to try to make it clear to the public that it is shown, but the League can't work alone. There are plenty of things you can do to help. One of the most important is to write to RKO, Hollywood, California and demand that "Citizen Kane" be shown despite Hearst.

When the Men of Malice are gone and forgotten, the American people will still be here. But we'll be here only if we keep our history and our heritage and our culture and don't allow the conspirators to change these things. The League of American Writers is to be commended for its stand against war and fascism and for democracy and peace.

But, look... culture and history and America don't belong just to the League of American Writers. They belong to the American people. And the American people ought to listen to men like screenwriter Fred Rinaldo. At the League meeting, he said, "There's too much talk of defense. The thing we ought to remember is that if we're going to fight fascism, if we're going to make and keep America democratic, we've got to attack."

wires from around the world
refugees from fascism.

Speak Out, America

Most of the writers in the League's Hollywood chapter are working in the studios. It's only natural their talk should center in the film capital. (Most of them were fighting for cultural organization while our intellectual snobs were setting up the producer-controlled Screen Playwrights).

Now Hearst's fight on the industry is an attempt to censor the movies so they'll go his way or they'll go no way at all. It's as open as shut as that. And America, it was pointed out will have to fight Hearst as part of the whole mob making of this thing a fascist art form.

America's going to have to dig 'way in for this one. And as playwright John Howard Lawson put it, there's no reason for the pessimistic. "We can't stop the propaganda pictures' attitude."

It's

Ours

Lawson, speaking about Hearst's attack said, "Are we going to let a doddering old reactionary attack our industry?" He made the point it is OUR industry, speaking from the point of view of the professional working in it and from the point of view of the American people.

There is a large group of workers who actually make the pictures, who love their work and who consider the motion picture as an art. They don't want that art aborted. On the other hand, the industry is dependent upon the dime, quarters and half-dollars of the American people. They don't want to see anti-American thought on the screen, and they don't want "a doddering old reactionary" telling us what we can or can't see. Thus spoke the League.

Contrast this attitude with that of the four men in the Brown Derby who are going to front Citizen Hearst's drive on Citizen Kane because they think they should dictate what America will see on its screen. Contrast this attitude with that of the four men who think motion pictures form something with which a fascist propaganda may control public opinion.

Yes, Brother.

Yes

So far we've had Gone With the Wind and Santa Fe Trail and other little pieces. Why are these pictures made? Why does Santa Fe Trail take one of our great American heroes and make of him an usane and feeble minded man? There's nothing "accidental" in this. There is method in this madness.

'New Masses' Offers Free Subs at Quis On Thursday Night

The New Masses announces that it will give a three months subscription free for every question used at "Interpretation, Please!" on Thursday evening, January 22, at Webster Hall. Questions can be submitted in advance as well as during the evening of the affair. This is the second "Interpretation, Please!" that the New Masses is presenting. The first one, on Domestic and Foreign Affairs, was so popular that many requests were received for a second similar discussion. This time the program will be devoted to Literature and Social Issues. The panel of experts include such outstanding writers and critics as William Blash, Albert Maltz, Joshua Kunitz, Alvah Bresser, Nadore Schneider and Sender Carlin, who will act as interlocutor.

This program is highly informal in nature. The participants are seated about a long table, each with a mike in front of him and often two and three experts give various analyses on one question. Questions, when not mailed in advance to New Masses, are submitted from the floor on special questionnaires before the meeting starts.

Reserved sections are obtainable at New Masses and at the Workers Bookshop.

77

Hollywood Writers Say 'No' to War Maneuvers

By Charles Glenn

HOLLYWOOD.—The Hollywood chapter of the League of American Writers stood committed today to a campaign to keep America out of war and to protect the democratic rights of the people of America.

Keynote of the meet was set by chairman Donald

Ogden Stewart who said in opening the meeting, "I feel no longer doubtful and confused. I know what we have to do in 1941. I know how who the enemy is. I'm sure the League can and will go through 1941 with so much more assurance."

"We can see now what the writer must do to keep this country from being used in what's going on. We can look forward and say to each other, 'here we go, we know what it's all about, and we're all united in a program for 1941.'"

Stewart was re-elected president by the gathering which numbered more than 100 of America's outstanding progressive writers.

He warned the writers that the fight ahead is a tough one. "The forces against us," he said, "are getting more and more confident."

Publisher of Time, Life and Fortune

"Recently I listened to Henry Louis and as I listened to him, it became more frightening to note the confidence of the people who backed what he called, 'the beautiful way in which the gains have shifted from defense to offense.'"

Warning that writers could not afford to isolate themselves, Stewart said, "The League can prevent writers from becoming subservient to fascism. There are so many ways in which together we can help each other. We can use the League to give us all encouragement."

The annual reports of League officers which we all banquet attendees know can be very dull, were presented by the League officials acting as a "board of experts" in an "Information Please" broadcast at which Robert Meltzer acted as master of ceremonies.

assembled writers for Renn's support was met immediately.

Review of the League's work included a review of the book, "Fighting Words" Edited by Donald Ogden Stewart. "Fighting Words" was a record of the proceeds of the third Writers Congress of the League. Incidentally, it's still recommended as a highly valuable work, although the reader doesn't have to believe what Vincent Sheean had to say in 1939.

As a member of the executive board, W. L. River, author of "The Torguts" and "Transit USA," reported on the six-point program of the League, a program deserving repeated notice:

1. For the defense of culture and a drive against war and fascism.
2. To make a concrete fight for freedom of expression.

3. To preserve American culture and historical heritage as the property of the whole people.

4. To fight for a mass audience and analyze more closely the relation between the story and the public.

5. To recognize the value of mass entertainment. (This, River noted, must be done by every writer in order that he become not highly specialized and "somewhat precious." He emphasized the necessity of writers recognizing even the "pulp magazine" field, a field heretofore snubbed by our "better writers.")

6. Finally, a fight against the perverters and betrayers of culture who prepare the ideological basis for war and fascism.

It's very evident that long dis-

Very Interesting And Lively

Outstanding achievement of the past year was the contribution of the Hollywood chapter of the League to the funds set up for the aid of exiled writers, writers living in flight from the fascist terror.

Lester Cole, retiring board member, answered questions regarding the evacuation and rehabilitation of these refugees during the past year. The League, he said, has been instrumental in bringing 36 writers to North, Central or South America, and has raised \$30,000 for this work. However, he said, the various committees for this work have secured new visas for 33 writers and that the League and Exiled Writers Committee are faced with the problem of raising \$25,000 to carry through this work.

Cole made a special appeal for democratic writer Ludwig Renn. Renn Cole noted has been in Mexico for some months and the League raised \$30 a month to aid the fighter for Spanish democracy during October and November. However no funds were sent Renn in December. An appeal for pledges of \$30 a month to come from as-

cussion and extension of the program is possible. But for the moment the fact that the League has set up this program to follow in 1941 seems to be sufficient. It's a great program, and the writer will assure you it will be carried through.

As a matter of fact, as soon as elected officers were named, the membership of the League launched into action against the picture "Santa Fe Trail," a reactionary distortion of history and pleaded its support to the film "Cimarron."

Active officers are: W. L. Williams, president; Henry Barni, secretary; and a committee to cover the shooting of the film and the League's support of its action.

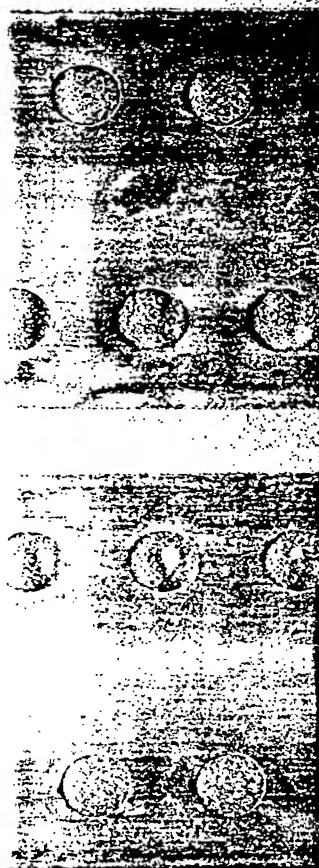
Re-elected to the presidency and treasury of the organization were Donald Ogden Stewart and Sandra Babb. Vice presidents are W. L. River and Fred Rinaldo. Board members for the ensuing year are Sandra Babb, David Hertz, Paul Jarrico, Mike Blankfort, Jess Kimbrough, Les Koenig, Meyer Levin, Wealey Smither, Ella Winter and officers of the organization.

One more thing. The League School with 287 students is growing. Last year it had 185 students. And next year? Consensus of League opinion is that it will be one of the best projects of its kind in both aim and content. The school is taught by professional writers who donate their time so far. It has been a big success. Next year, vows League officialdom, it will be even better.

The League of American Writers, Hollywood chapter, is all set for 1941 and whatever it may bring. The League of American Writers has placed itself in the forefront of the fight for peace, democratic rights and security. And it will stay there.



ELLA WINTER
1940-1941 president



Ring up the Curtain!



Robert Benchley, Marc Blitzstein, Harold Clurman, Miguel Covarrubias, Jack Benny, Constance Cummings, Paul Draper, Angna Enters, Lief Erickson, Frances Faragoh, Frances Farmer, Benny Goodman, Jed Harris, Teddy Hart, Lillian Hellman, Rex Ingram, Arthur Kober, Phil Loeb, John Howard Lawson, Donald Ogden Stewart, Hiram Sherman, Herman Shumlin, Sylvia Sydney, Lee Simonson, Irwin Shaw, Paul Strand, Orson Welles

and 900 others joined the Theatre Arts Committee

"Ring up the curtain," they suggested. "We want to know what's going on behind scenes. We want to express our views so all may hear; to learn what our audiences have to say. We want to read about all art, not only our own: theatre, film, dance, radio, music. We want

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30

A BAZAAR WITH A PURPOSE! **FORESTERS HALL (I.O.F. HALL)** 1018 North Dearborn Street, Chicago — December 8, 9 and 10 **INTERNATIONAL LABOR DEFENSE**

**FRIDAY
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 8:00 P.M. till MIDNIGHT

ANTI-HEARST RALLY

ERNEST B. PUGH, Regional Director C.I.O.
WILLIAM L. PATTERSON — "Hearst Charges Us With Contempt of Court."
LETTISH WORKERS CHORUS —
FIRST CHOICE OF BARGAINS —
DANCING — GAMES — ATTRACTIONS — ENTERTAINMENT
BAR — COMPLETE CABARET — RESTAURANT

**SATURDAY
 DECEMBER 9**
 11:00 A.M. till MIDNIGHT

150th Anniversary of Bill of Rights **CONGRESSMAN ADOLPH J. SABATH** —

"Threats to American Democracy in Dies Committee and Anti Alien Bills."
FULL CHORUS — Folk Dances of Many Nationalities
WORKERS SONGS — Community singing — "Solidarity Forever," etc.
SONNY VALE and his I.L.D. Troubadors
XMAS GIFTS GALORE — Special fun making attractions
BAR — COMPLETE CABARET — RESTAURANT

**SUNDAY
 DECEMBER 10**
 1:00 P.M. till MIDNIGHT

NIGHT OF ALL NATIONS

RAJNI PATEL — Secretary of India Student Federation, will give account of struggle for democracy in India and "Meaning of Current Events in India."
UKRADIAN MANDOLIN ORCHESTRA — Songs of the people
MERCHANDISE FROM ALL NATIONS
AUCTION AT 11:30 P.M. — All goods must go!
BAR — COMPLETE CABARET — RESTAURANT

Admission 10c with this leaflet.

NATIONAL PEOPLES COMMITTEE AGAINST HEARST

of the American League Against War and Fascism
226 Fourth Avenue, Room 701, New York, N. Y. ALG 6454

March 16, 1937

Roger M. Baldwin
Mrs. Clinton M. Barr
Bruce Biron
LaRoy E. Bowman
Eugene Branson
Winifred L. Chappell
Dr. George A. Cox
Margaret Coud
Makala Coudley
Dorothy Doherty
Prof. H. P. Fairchild
Joseph Freeman
Varian Fry
C. W. Fife
Francis J. Gorman
Liam Harris
Clarence Hathaway
Harold Hickman
Rep. Fred H. Hildebrandt
Rev. John Haynes Holmes
Dr. Clarence V. Howell
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Gardner Jackson
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Carlton Lomant
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Robert Marx Lavett
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Ferdinand Lundberg
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Emory L. Mayer
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Charlotte Moskowitz
Jessie Lloyd O'Connor
Rev. A. Clayton Powell, Jr.
Prof. Paul P. Rogers
Prof. Margaret Schuch
Prof. Robert K. Spear
Maxwell S. Stewart
Eldred C. Vanderloan
Oswald Garrison Villard
Dr. Henry F. Ward
Prof. Colston E. Wells

Mr. Frank Spencer
184 West Washington St.
Room 606
Chicago, Ill.

Dear Frank Spencer:

During the last month or so, we have been completely taken up by the Eastern Senatorial Legislative Conference in Washington, we were unable to keep up with the anti-Hearst work. No report of your attempt to organize a Peoples Committee Against Hearst has come to my attention. I would like very much to know what success it has had.

We realize, of course, that other issues are more pressing at the moment, but we do not feel the anti-Hearst work can be neglected completely. That is one of the reasons we have organized the National Peoples Committee Against Hearst, and have gotten up some material, samples of which I am again enclosing.

We need to devote some attention to Hearst both as a warning to his enemies and as a call to us to be in a position for action should it be necessary. A wide distribution of the material we have issued is essential wherever there are Hearst papers. I would very much appreciate your attention in this matter as soon as possible and your sending up your initial order for material.

Sincerely yours,

Sam Minton
SAM MINTON

STMP

A campaign to organize the wide spread sentiment of the people of the country to stop the an American activities of William Randolph Hearst chief exponent of war and fascism

92

92

WELL, FOR HEARST'S SAKE!

The scene is laid in the office of William Randolph Hearst, editor of the *Colonial*, a far less successful paper than the *World*. The year is 1775. The dark clouds passing by in the evening background represent the coming storm of democracy that has already begun to blow the fashionable stone pillars from the Tories.

W. R. presents a very finished picture in his sideburns and tends to match his frock coat, his baggy trousers and frilled (and stuffed) shirt. Over his head hangs an elaborate gold-framed picture of George III. It is inscribed: "To Randy, our loyal subject, for his VIGILANCE in combating UN-ANGLO-SAXONISM."

Enter Jack Lait, editor of *Four American Weekly*, the colored supplement which brings the facts of life and the choicest morsels of fiction, to the vast table of American fictionists (not at least to those who still have "frilled" tables.) Lait, also double-breasted, bows politely in the aristocratic style of the period and says:

Lait: No luck, boss. Wanted in that closet all night and couldn't get a shot at Martha Washington in her slippers.

Hearst: I said get that picture didn't I? Now what are we going to me to illustrate the full page layout on WASHINGTON—AMERICA'S BEDROOM HERO?

Lait: Couldn't help it, W. R., Martha slept in her petticoat all night!

Hearst: Tell Brisbane to write a paragraph attacking American women for not using night gowns. Maybe he can tie it up with his apes. They didn't use them either.

Lait: Martha even looked under the bed before she took her wig off!

Hearst: Well, superimpose something—the same picture we used last month—remember the one we framed Paul Revere on?—WAS THE FARMER-PATRIOT JUST OUT FOR THE RIDE?

Lait: You better be careful, W. R., I hear this guy Washington is plenty tough.

Hearst: Who is this Washington anyway? two-for-a penny revolution who wants to overthrow our government and establish a democracy like they had in Greece. Listen, the Greeks tried that 2000 years ago—and where did it land them?—behind the grave-

The Cast: Tom Jefferson, Tory Hearst, and a Stooge.
The Plot: Hearst raises the reb scare, as only he can

By BUDD SCHULBERG

Illustrated By Sogap



hall! Those damned Greek heathens wanted every one to have the right to vote. We don't want those alien ideas in this country. Say that isn't a bad idea for our new editorial.

Lait: Might go for the front page—BEWARE OF DEMOCRACY—IT WILL TAKE OUR COUNTRY BACK 2000 YEARS!

Hearst: Look in the files and see if there are any pictures of Greeks starving. We'll show our readers what it's like to live under a democracy.

Lait: Better take it easy, W. R., there was an awful lot of talk about democracy down in the street this afternoon. Some agitator was talking to them and they

were listening to all the democracy they could squeeze into both ears.

Hearst: Why didn't you get a picture of them? We could caption it "THE MOB—A GREAT BEAST." ...ALEXANDER HAMILTON. In two days we could work up a real reaction against those would-be democrats. Show how democracy means everybody is free to sleep with everybody else's wife. Freedom for all, get it? Tell them that's Greek and UN-ANGLO-SAXON!

Lait: But I'm afraid we didn't quite finish off Jefferson, W. R., he was the guy who was talking to the crowd in the street when I came in. He's pretty strong, W. R. People are actually begin-

ning to believe this stuff about everybody having the right to happiness. I even heard some stooge called Pat Henry say he's the Father of Americanism.

Hearst: Yeah? Maybe I'd better see for myself. I'll talk with that red-legged leveler!

Lait goes to fetch him. In a few moments Jefferson enters. He is simply dressed. He freezes at the picture of George III and refuses to take Mr. Hearst's snuff.

Jefferson: Well, Mr. Hearst, I never expected a Democrat would get into these offices—peacefully.

Hearst: Come in, my boy. Have a cigar. I'm always interested in new ideas and I just wanted to find out what was on your mind. Maybe I can help you.

Jefferson: Mighty kind of you, Mr. Hearst. I wish I could believe you. We're tired of being hog-tied by England. I was telling that crowd that we should be a nation of free farmers—everyone owning and working his own plot—that's possible here in America. That's why we're calling it the American system—Americanism—no one having too much or too little.

Hearst: Very interesting, son. Sounds like a great cause. How would you like my papers on your side?

Jefferson: You only have one side, Mr. Hearst, and that's the side your bread is buttered on. The only interest you ever showed in our poor farmers was to sell them subscriptions to your rabble-rousing. The only way you can help Democracy is to shut down your papers and go back to honest living again.

Hearst: All right, you hick politician! I gave you your chance. Why, in twenty years your little Declaration of Independence will be the laughing stock of America. (Jefferson exits.) Say, Lait, put a couple of men on his trail. Tell them to bring back pictures of CASANOVA JEFFERSON in his BVD's. Then we'll quote him as saying, "Pursuit of happiness means WHOLESALE SATISFACTION OF LUST!"

Lait (rushing in): Here's the superimposed picture of Martha in her undies. It turned out swell. The King ought to knight you for this!

The Curtain Falls.

A WORLD GET-TOGETHER

By JAMES LERNER

A GENERAL has come to America. But unlike the dozens of other military dignitaries who have visited us since the World War this visitor has no good will in his pockets and a sword at his side. He comes with good will, true, but with a peace plan on his lips. He left his sword somewhere in the Battlefields of No Man's Land.

Although the General's main purpose in coming to this country was for the organization of the World Peace Congress, he will also pay attention to the preparations for the World Youth Congress, also to be held in Geneva from August 31 to September 7.

The first attempt to establish an international union of all youth for peace was that of the Paris Congress held in the summer of 1933. Out of that grew the Youth Section of the American League Against War and Fascism among other kindred groups in many other countries. It has been necessary to improve the organizational structure of this international youth movement, and an International Conference was held in Brussels, Belgium, early this spring for that purpose. The credentials

report at this conference revealed delegates from 23 countries, representing 12 million organized young people.

Geneva in September will now be the scene of the Congress of all youth. About 20 national organizations in the United States have already registered their intention to send delegates, most of whom will also attend the Brussels sessions.

The World Youth Congress is being sponsored by the League of Nations

Association, which is allotting credentials for American delegates. Although the discussions at the Congress will be varied, delegates are committed only to the necessity of seeking "ways and means for common action of youth on the international front."

With Paris, 1933, and Brussels, 1936, behind us; with the experiences of war, and successes in the fight for peace established, we are certain that the ship returning to America on September 10, 1936, will carry not only representatives of a large section of America's young people, but the program which will win the majority for peace—for the League of Peoples.

INFORMATION CONTAINED
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THIS U. S. OF OURS

*This is the first of a series of
jaunts through this, our country
—from farm to factory, from
mine-pit to prairie, to see its
resources, and points of interest*

By ELI PAYNE

FROM Bellows Falls to Hartford
a swirling cloud of dusty sand en-
velopes the backbone of New Eng-
land. The strong giant river which
cuts our land in half broke its bonds
this Spring and spewed its sandy bed
in a thick coat over the fertile border-
ing lands. tore sturdy colonial farm-
houses from their settings of a hundred
and fifty years, and left behind a scene
of desolation resembling war-torn bat-
tle fields.

and send their children to reform insti-
tutions as truants because they are not
at the schools to which they are refused
admittance. The D. A. R. rises to the
occasion to suggest deportation for
these native sons and daughters. At
Amherst, it is good to know, a hun-
dred students volunteered to tutor these
unlucky kids pending their appeal to
the courts.

But that is only one side of New Eng-
land. Industrial New England is meet-
ing the times, and this section of the
country has seen some pitched battles
in recent months. Clothing, textile and
munitions workers know well the picket
lines. The Vermont marble strike is
the tradition of New England, 1936
style.

Industry, however, faces set-
backs unless an organized front is
presented. This seems difficult due
to the heavy migration southward
of the owners in search of cheaper
labor which has taken place during

the last ten years. True, a return
movement has started, but the
horde of skilled operators outnum-
ber by far the possibilities of em-
ployment. Having been starving
for years, they must make an or-
ganized stand for fair wages.

Spring In New England

New England, governed by self-inter-
ested politicians, buffeted by nature and
man alike, stands at the crossroads. Yet
let our people unite and our lives will
take on the bright tones of a New Eng-
land Spring. For spring in Eng-
land is a joy to anyone who lives
through the long winter.

Now the River is back in its course;
the peepers are keeping the night alive
with their song; leaves garland the
stately elms on the highways and the
whole earth seems moving, stretching
in the warmth of the sun just returned
for another summer which will be all
too short. Only the factories retain
the gray cast of winter.



The Connecticut is our master. In ages past it deposited fertile level beds of silt on either side of its present course. For generation after generation this valley has been recognized as the market garden of New England. As such the fields have been curried and combed, planted and reaped, by those who know and love good earth. However, New England as we think of it—old native stock, strong in its labor and stern in its convictions—has left for the hills and mountains to the West. Others have gone on to the prairies of the Middle West—in the pioneering spirit of "Go West, young man"—to places that are new and hard.

Came The Flood

In their place have come the peasants of Poland. A frugal industrious lot to till and toil unendingly—man, woman and child. Into their houses came roiling water and over their fields a blanket of sand. Now all seems lost. Yet even in desolation the will to live is strong in spite of abortive efforts to aul. Yes, the will to live is strong. Slowly, with back-breaking efforts, the sand is being wheelharrowed back to the river. The earth will be plowed; the onions and tobacco, the market gardens and grain fields will be planted this year, save that there will be a delay.

The flood was an incident, a combination of circumstances, something never expected, yet something which will happen again. And every such disaster proves worse than the last. Yet life goes on in another way, backward against the whole vista of life in New England as we know it. The courage of our Yankees inspires the young to keep those traditions which the Yankees made possible at Lexington and Concord. It is the historical fact that those people who fled here to escape persecution of their religious beliefs face anew intolerance today. The congregational church itself, the one expressed by the village spire in the New England village, is fighting for the same freedom of belief in the ranks of the smaller sects—notably the Witnesses whose religious beliefs are condemned and persecuted today. The courts fine the fathers

HOW TO SMASH HEARST

A Professor of Sociology at the University of Wisconsin offers some advice on how to catch public enemy number 1

By PROF. EDWARD A. ROSS

Illustrated By Gropper



HEARST, with his twenty-seven newspapers, his thirteen magazines, his broadcasting stations and his film studios is a greater menace to the lovers of American institutions than any other man in the country. In the last three years it has become evident that he has an understanding with European Fascist leaders and is using his vast publicity apparatus to harry and discredit those who stand up for American democracy.

The time has come to fight back. Every educated person ought to be on the alert with respect to this unscrupulous and ruthless man. His public should be made acquainted with his attempts to inject into our veins the poison of European Fascism. So I make the following practical suggestions:

(1) State committees should be formed to get together data about Hearst, showing his record as newspaper proprietor, editor, property owner and taxpayer. Cuts should be made of the numerous crude and vulgar cartoons which have appeared in his papers. The whole should be incorporated into a small book which should be gotten into the hands of everyone who will take a hand in the fight on Hearst.

(2) In the larger places local anti-Fascist committees should be formed to show up Hearst lies and calumnies until every citizen will be ashamed to be seen with a Hearst paper.

(3) Volunteers with a skillful pen should keep up a contribution of letters to non-Hearst newspapers calling attention to Hearst's crookedness in his news and editorial columns.

(4) School men should make the exposing of Hearst "a labor of love." There is not a community in the land which would not applaud the high school or college teacher who announces a public address entitled, "The Truth About W. R. Hearst and the Hearst Newspapers."

(5) High school and college teachers in social and political fields should bring Hearst papers into the classroom and point out their news twistings and strychnine insinuations.

(6) Clergymen could well afford to expend a sermon on Hearst, showing what a menace he is to the best in American life and particularly to our democratic institutions.

CHAMPION of Youth

#95

CHAMPION

OF YOUTH



LIBERTY

P R

#95



5c

LET THEM LIVE---Paul de Kruif
THE KILLER TYPE---Tom Dean
WE'RE NOT LOST---Gil Green

FEDERAL BUREAU OF INVESTIGATION
FREEDOM OF INFORMATION/PRIVACY ACTS SECTION

SUBJECT: ORSON WELLES
FILE NUMBER: 100-23438-8 (EBF)

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ORSON WELLS

(Production of "Native Son")

On March 19, 1941, Orson Wells' production of "Native Son" opened at St. James Theatre in New York City. The play is based upon Richard Wright's novel of the same name. The production exhibits clearly indicate the communist connections involved in the production of this play. The cumulative evidence leads to the conclusion that Orson Wells' interests are entirely bound up with those of the Communist Party.

EXHIBIT #96 -- A copy of "NATIVE SON" by L. This exhibit shows the interest of the League of American Writers in furthering the propagandistic novel of Richard Wright. Shortly after the appearance of Wright's novel, the communist and front organizations began to agitate for the filming of "Native Son."

EXHIBIT #97 -- Richard Wright's novel, "Native Son," was pure propaganda for the Communist Party. This exhibit is the first in a series which follows, all of which show the tie between Wright and the Communist Party. The exhibit is taken from the Daily Worker, June 22, 1938, p. 1. In the box at the right of the exhibit, it is stated that Wright was a former member of the Daily Worker staff, having been in charge of the Daily Worker Harlem Bureau.

EXHIBIT #98 -- This exhibit is a photostatic copy of p. 11 of the New Masses for December 27, 1938. It shows that Richard Wright was also on the staff of this publication of the Communist Party. He is here listed as a contributing editor of the New Masses.

EXHIBIT #99 -- This exhibit shows Richard Wright as a member of the New Masses Defense Committee. The exhibit is taken from the Daily Worker, February 26, 1940, p. 4.

*Should the Novel "Native Son"
Be Made Into a Motion Picture?*

A SYMPOSIUM BY SCREENWRITERS AND OTHERS

Speakers Invited:

LESTER COLE

JESS KIMBROUGH

JOHN HOWARD LAWSON

LOREN MILLER

ALLEN RIVKIN

PAUL ROBESON

ROBERT ROSSEN

DORE SCHARY

DONALD OGDEN STEWART

Chairman DONALD OGDEN STEWART

FLORENTINE ROOM • ROOSEVELT HOTEL
2101 HOLLYWOOD BL. LOS ANGELES

96

TUESDAY, MAY 28, 1940

8 15 P M

Admission:
LEAGUE OF AMERICAN WRITERS SCHOOL

Admission 30c
Students 25c

EXHIBIT # 96

*A post card
announcement*

Why the Eyes of the People Turn to the Ring For the Title Bout at Yankee Stadium Tonight



97 JOE LOUIS

By Richard Wright

At 10 o'clock tonight Joe Louis, America's second Negro World's Heavyweight Champion, will climb through the ropes in the Yankee Stadium to the tune of a million dollar gate and 80,000 fight fans and for 15 rounds will try to lay the ghost of Max Schmeling, his challenger, and retain his crown as king of boxers.

Knocked out by the German challenger two years ago in the same ring, Joe Louis says that he will end the fight by a knockout in two rounds. Statements issued by Max Schmeling indicate that he is just as confident of victory.

PRESS SLURS ABILITY

Joe's defeat at the hands of Schmeling two years ago marred one of the most brilliant and dazzling careers in the history of boxing. Perhaps the defeat of no fighter in American history came with such a shock to the public. Due to quarrels among promoters, Louis was given a chance at the title last year, and snatched it from the aging Braddock in Chicago in a bout of thrilling fighting.

Despite the fact that Joe has defeated many men who beat Schmeling, many quarters, and particularly the Nazi press in America and Germany, has referred to him as the "so-called champion." Aggressively the Nazi press has sought to symbolize Joe's defeat as a proof of alleged "Negro inferiority."

(Continued on Page 4)

Richard Wright Will Report Louis Fight For the Daily Worker

Richard Wright, distinguished young Negro writer is author of "Uncle Tom's Children," winner of the Story Magazine award for the most outstanding novel by a WPA writer.

Richard Wright, whose work is familiar to Daily Worker readers is a former member of the Daily Worker staff having been in charge of the Daily Worker, Harlem Bureau.

The Daily Worker will publish reports of the Louis-Schmeling fight written exclusively for the paper by Wright.

*Daily Worker,
June 22, 1938, p. 1.*

Editors
 GRANTVILLE HIGGS, C. JOHNSON, A. B. MACIL,
 RUTH MCKENNEY, H. NELSON, SAMUEL SILLER.

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 RICHARD WRIGHT, MARGUERITE YOUNG.

Business and Circulation Manager
 GEORGE WILLNER.

Advertising Manager
 ERIC BERNAT.

Labor Looks to 1940

BEGINNING with the New Year, Labor's Non-Partisan League, heretofore limited to union members, will expand its membership to include anyone generally sympathetic to its aims and willing to become active in its behalf. With this broadening of membership will come a structural strengthening. Headquarters and field staffs will be expanded in all states, in congressional, county, and municipal areas. Large-scale membership campaigns will be held throughout the country, with particular emphasis on key states such as New York, Ohio, Illinois, Michigan, and Wisconsin. This is the substance of a statement made by John L. Lewis in Washington last weekend.

In the middle of 1939, a league convention will be held with representatives from the trade unions, league units, and all affiliated progressive organizations. The broad program outlined in John L. Lewis' statement will then be augmented by more specific proposals, including, probably, nominations for candidates whom the league will support in the next year's election.

Finally, the league convention will authorize delegates to work within the structure of the Democratic Party and to use their influence to assure the nomination by the Democratic Party of candidates for President and Vice-President whose policies will coincide with the progressive aims of the league.

These proposals, if made effective, will provide the progressive forces with the basic machinery for the 1940 campaign. Lewis spoke for labor, but not alone to labor. His proposals, in effect, were an invitation to the middle class, to all progressive sectors of the population, to join labor in its coming struggle for the maintenance of the New Deal.

beginning as simply a story of a big drug firm in financial difficulties, it quickly developed into a first-rate thriller, with new sensations every hour. A dozen searchlights were at work probing the big mystery of how the firm was looted of millions. The identification of F. Donald Coster as the swindler and ex-convict Philip Musica rent the veil, but raised other questions. How could this notorious crook, only a few years after he had been functioning as a stoolpigeon for the district attorney, return to New York with an enameled 'scutcheon, join tony clubs, lord it in high financial circles, bring in his three brothers under three assorted aliases, and for years and years get away with it? Didn't anybody suspect—are New Yorkers so completely unobservant?

The answer is that plenty of people not only suspected but knew, and the Musicas paid huge blackmail—from the firm's till. But how did Musica get his start altogether? Bootlegging. Didn't the astute money lords who helped him finance his attempt to monopolize the drug business inquire into his antecedents, satisfy themselves as to his bonafides? Wall Street instantly recognized his ability to make money, and make it fast, and that was enough for Wall Street to call him its own. Were there no suspicions in official circles? Back in 1932 the fullest kind of information was offered to the Hoover administration, and nothing was done about it.

Bribery, bootlegging, gun-running, thievery, all enter into the case, and in the background—perhaps shortly to be dragged into the foreground—are some of the choicest spirits of big business. Wall Street is still dazed by the Richard Whitney revelations, but only the other day it flatly refused to make the slightest move against the house of Morgan, which knew Whitney was a crook a long time before he was caught. The McKesson & Robbins case adds and will continue to add considerably to the country's distrust of the money bags who have only one law—don't get caught; and who have run foul of their own law.

Lineup at Lima

ATTEMPTS at Lima to find a formula for an effective declaration of solidarity among the Western republics and a clear warning against fascist aggression are being blunted by the stubborn opposition of the Argentine bloc. While international fascism rants that the good-neighbor policy is nothing but a mask for a campaign of imperialist aggression, made in the USA, the Argentine

"Yankee imperialism" are loudest. Secretary Hull went to Lima to offer a splendid declaration of solidarity, but it is determined on unanimous acceptance, ever, and so the declaration emerges is likely to be considerably by Argentine resistance. Some progress, ever, is noted in the unanimous acceptance of Mr. Hull's recommendations on for practices.

The struggle of democratic forces to throw the reactionary dictatorship power in many of the Latin American countries is inextricably woven into the many issues at Lima. This struggle by the limelight during the week when the visionary President Mosquera Narváez of Ecuador, sought to set up a permanent dictatorship by disbanding Parliament and off the elections scheduled for June. Democratic forces were quick to rally to checkmate the move. The shortcomings of the conference reflect the need for close collaboration between trade unions and democratic movements on both continents.

Faith in China

TWO steps taken by the Roosevelt administration during the last few days to throw its support more actively on the side of China in its war with Japan. The government's Export-Import Bank has authorized \$25,000,000 in credits to China for the purchase of American agricultural and manufactured products, and the Treasury Department has decided to continue the arrangement whereby China is able to borrow dollar credits against its gold reserves in this country. Both these measures, which are really disguised forms of government loans, have political significance far beyond the economic assistance they will provide. They are this country's answer to Japan's slamming of the Open Door and its public announcement that it regards the Nine-Power Treaty as a dead letter. And they express the sentiment of the vast majority of the American people.

By these acts the Roosevelt administration also affirms its belief in the Chinese government's stability and its ability to beat back the invader. Recent events in China certainly justify this attitude. Less than two months after the fall of Canton and Hankow, the Japanese find themselves harassed on every side by a mobile foe that threatens every position that they have taken. The united front of the Kuomintang and the Communist Party has been strengthened and

There Was Once a Man Abraham Lincoln, Masses Editor Tells G-Men

Notables Here to Stage Sharp Protest Meeting
Tonight in Campaign to Block Roosevelt's
Efforts to Gag Anti-War Magazine

(Continued from Page 1)

the FBI gao. He heard the grand old rail splitter say that: "This country with its institutions belongs to the people who inhabit it. Whenever they shall grow weary of the existing government they can exercise their constitutional right of amending it, or their revolutionary right to dismember or overthrow it."

The Department of Justice men were affable as ever when Joe came back next day.

"What did you see Mr. North?" asked one with a smile. "Abraham Lincoln in Illinois," replied Joe.

"Oh!" said the D. of J. man. "Well did you like it?"

"Very much," said Joe. "You should see it."

"To who to?" said the D. of J. man a little differently. "Not I'm too busy."

"Well it would be worth taking time to see it," said Joe. "I think the whole Grand Jury might take a couple hours off to go there. That picture has a great moral for every American."

"It like to," said the D. of J. man, a little defensively, "but I'm too busy, you see, looking up the law on your case."

The Department of Justice is too busy suppressing free speech to remember Abraham Lincoln and the Bill of Rights.

ECCHOES OF 1917

"The Roosevelt Administration wants to suppress the New Masses today, as Wilson suppressed the old Masses in 1917," said North yesterday.

Wilson suppressed the old Masses after John Reed exposed the "War for Democracy" as "Wall Street's War." That was three months after war was declared.

"The Roosevelt Administration works faster today. It wants to get the New Masses out of the way before it goes into war."

"The Administration realizes," he continued, "that the New Masses is the only influential weekly magazine opposing his war program. Journals like the Nation and the New Republic are part of the war machine, as liberals."

The Government drive against "New Masses" began two months ago when Department of Justice men invaded the magazine's rooms on 442 Fourth Ave. and laid violent hands on Business Manager Carl Bristol.

The D. of J. men roughly shoved Bristol into a room in New Masses, slammed the door and held him incommunicado for a half an hour while they questioned him and threatened him with imprisonment. Later Bristol was quizzed by the Federal Grand Jury in New York.

Still later George Widner, former business manager, was forced to come from California to the special Grand Jury in Washington, kept there two weeks and threatened with imprisonment.

North and A. B. Magill, editors, were summoned later.

Washington newspapers have complained that the witnesses have failed to answer all questions. The New Masses regards the whole inquisition as an invasion of constitutional rights.

RED-BAITING ATTACK

The investigation is based on Attorney General Frank Murphy's red-baiting letter to Henry C. O'Donnell, of the Criminal Division of the Department of Justice, January 2, falsely accusing eight progressive leaders and several progressive organizations, and "other persons . . . and firms unknown to the Department," of espionage, passport violations, violation of the foreign-agent law, etc., and violation of "other criminal laws."

"By saying that other persons have violated other laws," the Department of Justice opens the door to any kind of persecution on any kind of invented evidence," North explained yesterday.

"The sky is the limit to such an investigation."

"This letter is a warning that the Administration is determined to get progressive leaders and organizations by every means possible."

The full text of Murphy's spy letter, obtained by the New Masses, included the "other persons" and "other criminal laws" phrases that were kept out of the published excerpts January 2.

DEFENSE RALLY TONIGHT

Tonight some of America's leading writers and artists are rallying to the defense of the Bill of Rights and the New Masses at Webster Hall, 119 East 11th Street.

The writers and artists, who are sponsoring this meeting are indeed the voice of America. If the New Masses is closed their voices—the best of their voices—will be muzzled. They can't get their best work printed in the war-mongering magazines.

William Blake, brilliant novelist, who also wrote "An American Looks at Karl Marx" will be chairman.

Ruth McKenney of "Industrial Valley" and "M. Silver Screen" will speak.

John L. Spink, whose recent articles and lectures put Father Coughlin on the spot, will speak on "New Masses, the Modern Crusader." Joseph North will tell of the Administration's suppression drive; Major Milton Wolff, Lincoln Veterans' commander, talks on the Department of Justice's attack on the veterans from Spain; Prof. Max Ferguson of City College, on "20th Century Absolutism"; Prof. Edwin Berry Bergson of City College on an "Educator's View" of the drive against freedom of the press; and Maurice Becker, noted artist, who served a 15-month term for his opposition to the last war, will tell of the suppression of the old Masses then.

Writers and artists attending the Defense Rally of the New Masses and members of the New Masses Defense Committee, include:

George B. Linn, Elton Ford, Corrie Leacock, Paul Bernhard Stern, William Wright, Anna Louise Brown, Milton Brand, William Cropper, A. Barfield, Bruce Matton and John Stuart, Ove Madsen and scores of others. Admission is free.

to Destroy alist War

Chicago, Ill., Jan. 11, 1940. The Princeton University Press released the first round of study of the work of the Civil Committee, "The Words That Won the War" by James R. Mott and Conrad Larrabee. The authors say that the record of the Civil Committee's work is a "disappointment" for such progress when used for it. Mott and Larrabee have the following to say on the later end of Crook's work: "There must be kept in line if the war was to be won. That was the lesson of the record of 42 years."

A P. of the new, but effective to be.

WANT ADS

Extra per word

Order
26, 1940, p. 4

Officers of the American Peace Mobilization

(Special to the Daily Worker)

CHICAGO, Sept. 2.—These are the permanent officers elected today to lead the American Peace Mobilization:

The Rev. John B. Thompson, Norman, Okla., Chairman.

Vice-Chairmen: Reid Robinson, president of the Mine, Mill and Smelter Workers, CIO.

Paul Robeson, famed Negro baritone.

Vito Marcantonio, progressive ALP Congressman.

Jack McMichael, chairman of the American Youth Congress.

Theodore Dreiser, novelist.

Katherine Terrell, executive secretary of the Institute for Pacific Relations, and

Frederic Field, secretary of the same organization.

The following were elected to the National Council of American Peace Mobilization. Twenty more are to be selected:

Professor Walter Rautenstrauch, Columbia University.

Howard Bay,

Marc Blitzstein,

Donald Ogden Stewart,

Harry Van Arsdale, business agent Local 8, Electrical Workers, AFL.

James Carey, President of the United Electrical, Radio and Machine Workers.

Hugh Delacy, Washington Commonwealth Federation.

Herbert Biberman,

Joseph Cadden, Executive Secretary, American Youth Congress.

Dr. Walter Neff,

George Marshall, National Federation for Constitutional Liberties.

Elmer Felhaber, secretary Labor's Non-Partisan League, Ohio.

John P. Davis, Secretary of The National Negro Congress.

Harvey O'Connor, author "Mellon's Mellons."

Morris Watson,

Rev. Owen Knox,

Leonard Goldsmith,

Gerald Harris, Sr., of the Alabama Farmers Union.

Carl Swanson, Executive Board, United Auto Workers.

Grace Makepeace, President of the Ohio Townsend Movement.

Herbert Long, Howard Lee, Southern Conference on Human Welfare.

Donald Henderson, President of the United Cannery,

Daily Worker
September 3, 1940, p. 4

100

Donald Henderson, President of the United Cannery, Agricultural, Packing and Allied Workers.
 Rev. Chad. Wilson; Virgil Mason, National Association of Die Casters.
 Henry Donaghue, Mervyn Rathbone, President of the American Communications Association.
 Charles Doraine, Florida.
 Attorney Pearl Hart, Abraham Flaxler, President of the state, county and municipal workers.
 Rabbi Moses Miller, Revels Cayton, Maritime Federation of the Pacific.
 Joseph Curran, President of the National Maritime Union.
 John DeBoer, American Federation of Teachers.
 Dr. Max Yergan, President of the National Negro Congress.
 Millen Brand,
 Carl Sandburg,
 Richard Wright,
 Langston Hughes,
 Carey McWilliams,
 Earl Robinson, composer of "Ballad For Americans."
 Rev. Frank Smith, Flint, Mich.
 Charles E. Gley, Minnesota Farmers Union.
 J. P. Merrill, National Maritime Union, Texas.
 George Nelson,
 Rev. Frank Smith,
 Michael Quill, President of the Transport Workers Union.
 Dr. Abraham Cronbach, Cincinnati.
 George S. Murphy, National Association for the Advancement of Colored People.
 Charles Fine, State Senator, North Dakota.
 Cortney Ward, AFL Painters District Council, Cleveland.
 Clinton Clark, Louisiana Farmers Union.
 Bella Dodd, American Federation of Teachers.
 Rev. Owen Whitfield, of the UCAFAWA.
 Manuel Lucas, Cigar Workers Union, Florida.
 Virgil O'Connor, Southern News Almanac.
 Father Smith, Society of Catholic Commonwealth.
 Grant Oakes, Chairman of the Farm Equipment Workers Organizing Committee.
 William Hixson, Oklahoma.
 Norman McKibben, President of the Workers Alliance.
 Enoch Price, North Carolina.
 Prof. Franz Boas,
 Mrs. Margaret Gayle, Georgia's Conference of Social Workers.
 Oscar Ameringer, Editor of the "American Guardian."
 William Ross, United Mine Workers of America.
 Mrs. Grant, NAACP, Tenn.
 William Harrison, Boston Chronicle.
 Clifford O'Brien, Oregon.
 Phillip Connolly, President of the CIO Council, California.
 Meyer Adelman, Steelworkers Organizing Committee.
 Loula Berne, President of The Federation of Architects, Engineers, Chemists and Technicians.
 George Seldes, Editor of "In Fact."
 Charles Digg, State Senator, Michigan.
 Saul Brunin, AFL Central Trades Council, New Haven, Conn.
 Aline Davis Hayes.

✓ 3, 1940

Leading Artists,¹⁹³⁸ Educators Support Soviet Trial Verdict

Nearly 180 prominent American artists, writers, composers, editors, movie actors, college professors, and Broadway figures, yesterday issued a statement in support of the verdicts of the recent Moscow trials of the Trotskyite-Bukharinite traitors.

The list includes: Arthur Arent, author of *One-Third of the Nation*; J. R. Brown, University of Kansas; Edwin Berry Burgum, president, College Teachers' Union; Morris Carnovsky, leading player in "Golden Boy"; Robert Coates, author and art critic of *New Yorker*; Harold Clurman, dramatic director; Merle Colby, editor, *Massachusetts Guide Book*; Jack Conroy, novelist; Malcolm Cowley, writer and an editor of *New Republic* and others.

Entitled "A Statement by American Progressives on the Moscow Trials," the announcement declares that the signatories consider the trials "have by sheer weight of evidence established a clear presumption of the guilt of the defendants."

Bracketing the fight against fascism in the United States with the necessity for protecting the American progressive and labor movement against Trotskyite undermining, the signers of the statement conclude:

"The measures taken by the Soviet Union to preserve and extend its gains and its strength therefore find their echoes here, where we are staking the future of the American people on the preservation of progressive democracy and the unification of our efforts to prevent the fascists from strangling the rights of the people. American liberals must not permit their outlook on these questions to be confused, nor allow their recognition of the place of the Soviet Union in the interna-

tional fight of democracy against fascism to be destroyed. We call upon them to support the efforts of the Soviet Union to free itself from insidious internal dangers, principal menace to peace and democracy."

The signatories to statement of American Progressives on Moscow trials follows:

| | |
|-----------------------|-----------------------|
| Arthur Arent | H. S. Kraft |
| Edwin Berry Burgum | John Howard Lawson |
| Ernest R. Becker | Corliss Lamont |
| Thomas B. Bennett | Catherine Lawrence |
| Arnold Einstein | Malvin Levy |
| Maria Einstein | Jay Lurie |
| Emma Eckstein | Philip Love |
| Maria Elia | Louis Lomax |
| Phyllis Elia | William O. MacLeod |
| Dorothy Ferebee | Albert Maltz |
| J. R. Brown | V. J. McGill |
| Edwin Berry Burgum | Golden C. Menckes |
| Alma Campbell | Alfred Morang |
| Morris Carnovsky | Elizabeth Olds |
| Vera Caspary | John O'Malley |
| Edith Clum | A. L. Ottenheimer |
| Kathleen M. Chevalier | Samuel Orlin |
| Chickling Cline | Raymond Oke |
| Robert Coates | Dorothy Parker |
| Merle Colby | Paul Peters |
| Jack Conroy | John Hyde Preston |
| Ted Cowley | Rebecca E. Pitts |
| Malcolm Cowley | Samuel Putnam |
| Elaine Crawford | Charles Recht |
| Lydia Crickson | Wallington Riegler |
| Robert M. Crumbach | Lynn Riggs |
| Leola Cline | Neiland D. Roberts |
| H. W. L. Dana | Anna Rochester |
| Jerome Davis | Karol J. Rome |
| Stuart Davis | Kenny Roth |
| Paul de Krom | Paul Romaine |
| Marion Draper | Margaret Schlauch |
| Robert W. Dunn | Morris U. Schappes |
| Dr. Osland Eibel | Edna Seaver |
| Phil Evergood | George Seiden |
| Ouy Enfore | Irwin Shaw |
| Louis Feltstein | Dr. Henry E. Sigerist |
| Frederick V. Field | George Siler |
| Elizabeth G. Flynn | Harry Schlobover |
| John Gifford | Edward Smith |
| Harry Gifford | F. Treadwell Smith |
| Robert Gifford | Jessie Smith |
| Robert Gifford | Heister Sodergaard |
| Robert Gifford | Raphael Sorensen |
| Robert Gifford | Leonid Stander |
| Robert Gifford | Edward J. Stone |
| Robert Gifford | Monty Stone, Jr. |
| Robert Gifford | Paul Strossman |
| Robert Gifford | Maxwell A. Stewart |
| Robert Gifford | Paul Street |
| Robert Gifford | John Stuart |
| Robert Gifford | Genevieve Taggard |
| Robert Gifford | Kathryn Tichauer |
| Robert Gifford | Edna Turner |
| Robert Gifford | Kenneth Wallis |
| Robert Gifford | Max Weber |
| Robert Gifford | George T. Williams |
| Robert Gifford | Francis Wilaver |
| Robert Gifford | Maria Wolman |
| Robert Gifford | Richard Wright |
| Robert Gifford | Victor A. Yankovsky |

PRESIDENT'S REPORT

Continued from preceding page

fusion, who is left to carry on the fight for real "liberty" and "democracy" and "cultural freedom"? You have seen how these very same words have been used by Martin Dies and others in an effort to destroy all liberal and progressive thought in our country. You have seen the word "Communist" applied, not to the comparatively insignificant number of members of that party in America, but to all progressives who dare to oppose the "return to normalcy." You have also seen—and I hope with some amusement—the scramble to get on this "Americanism" bandwagon. It has been a little sickening, too, to observe a great many people whom you considered fairly intelligent and fairly liberal, suddenly discover that the addition of the words "and Russia" to any statement seems to guarantee them membership on the right side—just in case any trouble should come up later. It is a little like the War of the Roses, in which the main concern seems to be the obvious insertion in the lapel of the yellow and not the red rose. One is almost tempted to get out a conversational guidebook for our visiting delegates, so that the correct conversation, for example, "In the Restaurant," should read: "I should like a cheese sandwich on Russian rye, but I am against all isms," or, "No, thank you, I wouldn't like another cup of coffee or Stalin." It is exactly as though the Angel Gabriel, or whatever angel it happened to be, were now going around marking the houses, and all those who had said they were against Russia too got a nice little plus mark and a pat on the head from General Moseley.

I don't suppose that I need remind you that this old splitting tactic of attempting to break up the unity of the progressive forces of any country is one of our chief dangers. The writer who permits himself to be fooled by the all-ism doctrine is in exactly the same position as the man at the race track who places a bet on all of the horses. That man is what is known as the bookmaker's delight. And the writer who does not see that by spreading confusion in his own ranks he is playing right into the hands of his and of democracy's worst enemies is untrue to the very principles which in all times have set the writer apart as a guide and a prophet.

A man whose job depends upon pleasing his boss can possibly be excused for wanting to hop onto the all-ism bandwagon. But it is my main contention on this subject that the writer, as the guardian and the purveyor of truth, is being disloyal to his sacred duty when he lets his economic interest lead him into an expediency—even when that expediency masquerades itself as service to his country. Somebody once said, I think it was Browning—"If gold rusts, what will iron

do?" Well, the writers are the gold of any civilization, and if the writers can't see beyond their selfishness and their jealousies and their daily bread and butter into the truths which are at the basis of the present struggle, then—and then only—do I fear for the continuation of "cultural freedom." By that time all freedom will have gone—and with it all culture. And we shall be living, God help us, in a fascist world.

We were all of us disgusted with Munich, and we all of us are disillusioned with appeasements. Sometimes, however, I wonder if our outcries against Mr. Chamberlain's actions were not just a little hysterical. Not that Chamberlain wasn't a traitor to us and all democracy, but that we were making of him a goat for our own personal leanings toward everyday appeasement. Somewhere down inside each of us is our own personal Munich—or place where we give in because we are tired or because we don't want to be made uncomfortable or because we just plain don't want a fight. That is the danger point for every writer. For it is just in that personal Munich that he meets a member of the Committee for Cultural Freedom or some other exponent of appeasement. And it is there that he ceases to fight, although he still proclaims himself a liberal who hates Hitler as much as anybody. Well, you can't stop fighting Hitler, even though some of the leading educators and intellectuals in this country would like to divert your attention to the interesting green pastures of individualism, or the much less dangerous fight against the "Reds." And if the message of my hopes and aspirations for this Congress and the League can be summed up, it would be to urge that we take heed of the warning "Detour to Munich—very pleasant," and pull out the throttle full speed ahead on the main road to real service to democracy and the world of tomorrow.

The New National Board

The new board includes the officers listed in the mast-head on page 6, and the following: Nora Benjamin, Aline Bernstein, Ivan Black, Dorothy Brewster, Sterling Brown, Harry Carlisle, Lester Cohen, Norman Corwin, George Dangerfield, Martha Dodd, Marjorie Fischer, Henry Hart, Lillian Hellman, Oliver La Farge, Edwin Lanham, Albert Maltz, Joseph North, Dawn Powell, W. L. River, Ralph Roeder, Philip Stevenson, Isidor Schucider, Genevieve Taggard, Jean Starr Untermeyer, Richard Wright.

Chapter representatives: New York—Benjamin Appel, Myra Page; Connecticut—J. H. Preston, Stanley Young; Chicago—George Dillon, Meyer Levin. Representatives from Hollywood, San Francisco, etc.

BIT # 102

*Bulletin
League of American Writers
Congress above, 1939, p. 12*

Call for Congress of American Revolutionary Writers on May 1

Congress to Discuss Participation of Writers in Struggle Against War, Preservation of Civil Liberties, and Destruction of Fascist Tendencies

THE capitalist system crumbles so rapidly before our eyes that, whereas ten years ago scarcely more than a handful of writers were sufficiently far-sighted and courageous to take a stand for proletarian revolution, today hundreds of poets, novelists, dramatists, critics, short story writers and journalists recognize the necessity of personally helping to accelerate the destruction of capitalism and the establishment of a workers' government.

We are faced by two kinds of problems. First, the problems of effective political action. The dangers of war and fascism are everywhere apparent; we all can see the steady march of the nations towards war and the transformation of sporadic violence into organized fascist terror.

The question is: how can we function most successfully against these twin menaces?

In the second place, there are the problems peculiar to us as writers, the problems of presenting in our work the fresh understanding of the American scene that has come from our enrollment in the revolutionary cause. A new Renaissance is upon the world; for each writer there is the opportunity to proclaim both the new way of life and the revolutionary way to attain it. Indeed, in the historical perspective, it will be seen that only these two things matter. The revolutionary spirit is penetrating the ranks of the creative writers.

MANY revolutionary writers live in virtually in isolation, lacking opportunities to discuss vital problems with their fellows. Others are so absorbed in the revolutionary cause that they have few opportunities for thorough examination and analysis. Never have the writers of the nation come together for fundamental discussion.

We propose, therefore, that a Congress of American revolutionary writers be held in New York City on May 1, 1935; that to this Congress shall be invited all writers who have achieved some standing in their respective fields; who have clearly indicated their sympathy to the revolutionary cause; who do not need to be convinced of the decay of capitalism, of the inevitability of revolution. Subsequently, we will seek to influence and join to our side those writers

not yet so convinced.

This Congress will be devoted to exposition of all phases of a writer's participation in the struggle against war, the preservation of civil liberties, and the destruction of fascist tendencies everywhere. It will develop the possibilities for wider distribution of revolutionary books and the improvement of the revolutionary press, as well as the relations between revolutionary writers and bourgeois publishers and editors. It will provide technical discussion of the literary applications of Marxist philosophy and of the relations between critic and creator. It will solidify our ranks.

WE BELIEVE such a Congress

should create the League of American Writers, affiliated with the International Union of Revolutionary Writers. In European countries, the I. U. R. W. is in the vanguard of literature and political action. In France, for example, led by such men as Henri Barbusse, Romain Rolland, Andre Malraux, Andre Gide and Louis Aragon, it has been in the forefront of the magnificent fight of the united militant working class against Fascism.

The program for the League of American Writers would be evolved at the Congress, basing itself on the following: fight against imperialist war and fascism; defend the Soviet Union against capitalist aggression; for the development and strengthening of the revolutionary labor movement; against white chauvinism (against all forms of Negro discrimination or persecu-

tion) and against the persecution of minority groups and of the foreign-born; solidarity with colonial people in their struggles for freedom; against the influence of bourgeois ideas in American literature; against the imprisonment of revolutionary writers and artists, as well as other class-war prisoners throughout the world.

By its very nature our organization would not occupy the time and energy of its members in administrative tasks; instead, it will reveal, through collective discussion, the most effective ways in which writers, as writers, can function in the rapidly developing crisis.

The undersigned have already responded to this call.

| | |
|---------------------|--------------------|
| Nelson Algren | Arthur Kallet |
| Arnold B. Armstrong | Herb Kline |
| Nathan Asch | Joshua Kunitz |
| Maxwell Bodenheim | John Howard Lawson |
| Thomas Boyd | Tillie Lerner |
| Earl Browder | Meridel Le Sueur |
| Bob Brown | Melvin Levy |
| Fredrick Burke | Louis Loewick |
| Kenneth Burke | Grace Lumpkin |
| Karlene Caldwell | Edward Newhouse |
| Alan Calmer | Joseph North |
| Robert Cantwell | Melissa Olga |
| Lester Cohen | Samuel Ornitz |
| Jack Conroy | Myra Page |
| Malcolm Cowley | Paul Peters |
| Edward Dahlberg | Harold Preece |
| Theodore Dreiser | William Rollins |
| Guy Endore | Paul Romaine |
| James T. Farrell | Isidor Schneider |
| Ben Field | Edwin Slosser |
| Waldo Frank | Claire Sifton |
| Joseph Freeman | Paul Sifton |
| Michael Gold | George Sklar |
| Eugene Gordon | John L. Sprink |
| Korace Gregory | Lincoln Steffens |
| Henry Hart | Bernhard J. Stern |
| Clarence Hathaway | Genevieve Taggard |
| Josephine Herbst | Alex. Trachtenberg |
| John Herrmann | M. Vetch |
| Granville Hicks | Nathaniel West |
| Langston Hughes | Ella Winter |
| Orrick Johns | Richard Wright |

T U N I N G

7:00 P.M.-WEAP-To Be Announced
WOR-Sports, Recreations-Sian Longus
WJZ-Ames T. Andy-Sketch
WABC-Mitty and Margie-Sketch
7:15-WEAP-Currency Instead of Bonds-Rep.
Wright Fatman of Texas
WOR-Lom and Abner-Sketch
WJZ-Plantation Echoes: Robinson Orch.; Southernaires Quartet
WABC-Just Plain Bill-Sketch
7:30-WEAP-Hiram's Orch.
WOR-Mystery Sketch
WJZ-Red Davis-Sketch

WABC-The O'Neills-Sketch
WABC-Denke Carter, Commentator
8:00-WEAP-Bourdon Orch.; Jessica Dragonette, Soprano; Male Quartet
WOR-Lone Ranger-Sketch
WJZ-Dramatic Sketch, with Irene Rich, Actress
WABC-Variety Musicale
8:15-WJZ-Dick Leiber, Organ; Armbruster and Kraus; Finner; Mary Courtland; Songs; Male Quartet
WABC-Edw. G. Hill, Commentator
8:30-WOR-Kaisman Orch.; Jane Froman; Songs; Bob Hope, Comedian

WABC-Court of Relations
8:00-WEAP-Lyman Frank Munn, Jr.
WOR-Hubbly B. WJZ-Beatrice Lutz, median; Fernie Cavalliere Quartet
WABC-March of Drama
8:30-WEAP-Bonnie Pic and Pat, Com.
WOR-Kemp Orch.
WJZ-Fred Bator, and Gabrielle & Songs; Science
WABC-Hollywood Sketch with Dr. Jane Williams, etc.
Rita Orch., etc.

103

103

Daily Worker
January 18, 1935, p 5

paired shortly."

St. Johns.

(Continued on Page 2)

Negro Leaders Protest Attacks Against Communist Candidates

A group of distinguished Negroes, including Paul Robeson, Richard Wright, Arthur Huff Fauset, Aaron Douglas, warned today of the danger confronting the 12,000,000 Negroes in the United States in the increasing attacks against racial, political, religious and other minority groups, and protested against interference with the right of a minority party, the Communist Party, to a place on the ballot.

Defending the electoral rights of the Communist Party, they pointed out, does not commit them to support the Communist Party or its candidates.

"We deem it an ill omen for the entire American people that attacks are increasing against racial, political, religious and other minority groups," the statement read in part.

"We know that when any minority is deprived of its democratic rights, it is particularly a threat to the largest single minority group in the country, the twelve million Negro Americans."

The leading Negroes in various fields of endeavor point out that their people especially have been victims of a terror, depriving them of their political rights under the 13th, 14th and 15th Amendments to the Constitution, and that, in the South today, four million out of the nine million Negroes are disfranchised, through poll tax, "white

primary" and various other restrictions.

"In these days of war and heightened reaction, we are wholeheartedly concerned in defending our democratic institutions and in keeping our country at peace. For this reason we are profoundly disturbed over the war hysteria which is jeopardizing constitutional liberties."

"These attacks against the ballot rights of the Communist Party—the largest minority party—are all the more alarming because the Communist Party is legal under federal laws, as well as under the laws of the respective states. It represents a point of view, as do other political parties, which the American people are entitled to hear and decide for themselves," the statement goes on to say.

"Since the Communist Party is the only party with a Negro as a national candidate, it also threatens directly the Negro people and their right to hold a public office, they add."

"We cannot help believing that interference with the lawful election rights of the Communist Party," the statement reads, "would be utilized by those who would like to prevent all Negroes from holding office, irrespective of party affiliations."

The statement calls upon all Americans "to speak out for free

constitutional elections in accordance with the democratic traditions of our country," and states that "in urging the lawful rights of the Communist Party to the ballot, we are raising our voice for the liberation of all Americans regardless of their political inclinations."

The statement was signed by:

Paul Robeson, internationally famous Negro actor-singer, New York.
Arthur Huff Fauset, distinguished educator and historian, Philadelphia, Pa.
Aaron Douglas, noted artist and mural painter, New York.
Max Yergan, director of the International Committee on African Affairs, and president of National Negro Congress, New York.
Richard Wright, novelist and author of "Native Son," New York.
Dorsey Witherspoon, educator, New York.
Rep. E. Stevens, New York attorney and West Indian leader.
John P. Davis, National Secretary of the National Negro Congress, Washington, D. C.
George B. Murphy, Jr., Director of Publicity of the National Association for the Advancement of Colored People, New York.
Marie Morland, Ph.D., Journalist, New York.
Dr. Richard M. Carey, Physician, New York.
Dr. Ferdinand Forbes, New York.
Dr. Arnold Donawa, prominent community leader, New York.
Joseph E. Pierce, Special Representative, North Carolina Tariff Commission, Washington, D. C.
Attorney John S. E. Boomer, Chairman, Eastern New England Congress for Equal Opportunity, Boston, Mass.
William H. Murray, Executive Secretary, Eastern New England Congress for Equal Opportunity, Boston, Mass.
Dr. J. J. Jones, Physician, New York.
The persons who sign this statement do so in their individual capacities. The names of their organizations are given solely for the purpose of identification.

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EXHIBIT # 104

Daily Worker,
September 16, 1940, p. 1

serve to call forth greater determination, in-activity on the part of ev- mass literature should be brought and sold in bundles of ten or fif- teen. to place the names of Earl Browder and James W. Ford on the ballot in the coming elections. names were collected in some towns, each one certified by a not- ry public.

RICHARD WRIGHT'S STATEMENT SUPPORTING BROWDER, FORD

By Richard Wright

Trouble lies ahead for all of us, but especially for the Negro. We must think clearly, act quickly and unitedly to ward it off. Description has been written in the law books of the nation. Civil liberties are being abridged. Aliens are being hounded. The men of Wall Street are leading us to war. This time they use no gaudy phrases. They do not even try to manufacture fake news about liberty and democracy. They do not even feel a need to throw sand in the eyes of the people by defining the objectives of the war.

Never was the cynicism of those who rule so blatant as now. In cold ruthlessness, they tell us that we must fight or else. As the days run, Congress passes out reactionary laws to repress and enslave those who dare question or protest. Today, even more than in the first World War, is the time for fearless, bright leadership to protect and voice the fundamental interests of the Negro people. That leadership is to be found only in the two Communist nominees, Earl Browder and James W. Ford.

I believe that the man to lead in the front ranks of the Negro people today is James W. Ford, Communist vice-presidential candidate. He has been through one imperialist war and knows from first hand the fire and character of the onsets that face us. On the bloody fields of Flanders in 1918 he had the courage to organize protest against Jim Crow practices meted out to black troops under actual battle conditions. Today, unless the people in-



JAMES W. FORD

tervene, we are on our way to participate in another war, the conflict between British and German imperialism, and those same regular Jim Crow practices all Negroes suffer are being repeated, even intensified, in the army and navy. The same rich who impose lynch discrimination on us in peace want to take us to a war which will make this discrimination stronger against us. Our leaders must be men who are not afraid to stand and act even under the blackout of military life!

"As a standard-bearer for the Negro people, Ford has a background varied and rich in militancy and struggle. He was born in the Deep South and began life as an Alabama steelworker. He attended Fisk University and

graduated with a B.A. degree. Later he did post-graduate work at the University of Chicago. As a veteran of the last war, he not only led Negro troops in battle against the imperialist German Army, but fought the officials of the imperialist American Expeditionary Force for their discriminations against Negro troops. After the war, Ford clerked in the Chicago Post Office and participated in the organizing of the Brotherhood of Sleeping Car Porters.

INTERNATIONAL EXPERIENCE

"Ford, together with William Z. Foster, was a leading figure in the old Trade Union Unity League. On the international labor front he has worked in Austria, in Moscow, and he aided the Loyalist cause of Spain. He has done much work for African children and for Ethiopia. He was a towering figure in America, calling upon Negroes and whites to save this last independent black kingdom from Mussolini and from its British imperialist friends."

"Today he is a member of the Executive Committee of the International, a member of the National Committee of the Communist Party and is one of the five members of the Political Bureau of the American Communist Party. He takes his rightful place besides the world leaders of the labor and progressive movement who are fighting for a better world for mankind—a world of Socialism, without wars, poverty, and destruction."

"Ford first ran for Vice-President with William Z. Foster in 1932, and then with Earl Browder in 1936. He is the first Negro

to be a candidate for a national office since Frederick Douglass ran for Vice-President on the Equal Rights Party ticket in 1876.

ACHIEVEMENT FOR PEOPLE

"That Ford should be a candidate for Vice-President of the United States is an achievement for the Negro people, an achievement recognized and supported only by the Communist Party of America. It demonstrated profoundly the importance the Communist Party attaches to the fight for the equality of the Negro people."

"Ford's candidacy symbolizes the high, proletarian quality of the leadership of the Communist Party. Of all the contemporary political parties in the United States, no party, not even the mugwump Socialists, possesses the audacity to take such a four square stand for Negro rights. The banner for the fight for socialism in America today is being carried equally in the hands of Negro and white workers. Ford's candidacy is a symbol of that unshakable solidarity. It is a distinction of which the Negroes of America may well be proud."

"During the stormy days ahead the Negro people must have men of Ford's calibre in the forefront to fight for them. A vote for Browder and Ford will assure this prominence in the struggle for Negro liberation. It will compel the war-mongers to listen to them when they speak for us. All Negro intellectuals, doctors, lawyers, teachers, writers, artists must realize that a vote for Browder and Ford is a vote in defense of themselves in a war-torn world and a vote in defense of all they hope to gain in American life."

105

EXHIBIT # 105

Daily Worker,
September 30, 1940, p 5

writing until he had repaired the unfortunate gap in his journeys about the world. At this point there came the gratifying suggestion that, since this roving reviewer was not only something of an amateur China hand but also had the pleasure of having met the Eastern First Lady, it might be of value if Mr. Behrman and he traveled to Chungking together this summer.

Since the odds at the moment seem strongly that if I do go to China it will be alone, I cannot resist the temptation to set down a few notes for Mr. Behrman anyway. The idea for the play is such a splendid one that I would certainly like to give it any encouragement at my command. And let me say at the outset, that if anything written here sounds sententious, then that comes from the ardor rather than the arrogance of the writer. The first danger that faces any play written about China by an Occidental is that it may be too deeply concerned with the color, the picturesque and the decorative pagantry of the land, the strangeness of the people and their customs and the alien qualities in their manners. Attracted by the fascinating facade, it is only too easy for an author to overlook the all-important substance that lies beneath it. Because the surface of Oriental life possesses for us an exotic air, the playwright is in grave danger of expressing what he sees by indulging in an orgy of quaintness. Mr. Behrman would be in less peril from this temptation than most dramatists, but the pitfall is always there and should be constantly warned against.

• • • 106

THERE is likewise a danger that arises from the tremendous natural charm of the Chinese. The most immediately likable race in the world, they are obviously our favorite Eastern people even though

battling for a cause that means something to him, is as fine a fighting man as any in the world. It will all be a chastening and invaluable experience to the foreign observer as a man, a writer and a believer in democratic progress, and he will be in a position to give us a

(Continued on page 2, column 6)



Prominently displayed is Orson the Wright novel. On the stage

Plays of the Week

Wednesday Night

"NATIVE SON," a dramatization of the Paul Green novel by Richard Wright and the author, opens at the St. James Theater under the banner of Orson Welles and John Houseman. The cast includes Canada Lee, Anne Burr, Erikine Sanford, Evelyn Ellis, Paul Stewart, Philip Bourneuf and Joseph Penney. Mr. Welles directed and the scenery is by James Morcom.

Thursday Night

"MY FAIR LADIES," by Arthur Jarrett and Marcel Klauber, opens at the Hudson Theater, a production of Albert Lewis and Max Siegel. The cast includes Betty Furness, Celeste Holm, Herbert Yost, Russell Hardie, Otto Huellett, Mary Sargent, Thomas Coley and Alfred Etchevery. Mr. Lewis directed. The scenery is by Watson Barratt.

Benefit Tonight

THE ACTORS' FUND OF AMERICA will be aided by a performance of "Pal Joey" at the Ethel Barrymore Theater.

The Playbill

By Joseph Pihodna

This Department's Statistician Finds Two Seasons Almost Square Off as Far as Numbers Are Concerned: 65 Plays to 62

AS THE vernal equinox approached Gilbert and Sullivan revivals, proaches and numerical tables, magic shows, one-act omnibus shows are being scrutinized, this department's statistician turns from fions are that this season will be

Orson We

THE other day I went around to interview Orson Welles whose production of "Native Son" is due to open Wednesday night at the St. James Theater. At the time of the interview, however, rehearsals were being held in the Guild Theater, and as I skipped along to my appointment I conjured up pictures of Welles as the inspired director, lashing the cast through their parts and giving nobody a moment's rest until perfection was achieved. I even thought of slipping into one of the minor parts for that afternoon, so as to be able to write a piece on "How It Feels To Be Directed by Orson Welles." This was such a fascinating thought that I walked three blocks past the theater and into a snowdrift.

When I finally arrived there was nobody at the stage door, so I walked in and groped my way upstairs to the stage, expecting all the while to hear the booming voice of the director and the whimpers of some player who had slipped up in a line. Instead, the stage was com-

EXHIBIT # 106

New York Herald Tribune,
March 16, 1941,
Theatre Section, p. 1.

Negro Artists to Present Social Revue Sunday Night

*Colorful Program Will Include New Ballet,
"Filibuster," by Dance Unit, and Sketches
of Famous Negro Leaders*

Coming from the shops, offices and schools, more than 8 dancers will participate in the musical satire on the senatorial Anti-Lynching Bill filibuster.

"The Bourbons Got the Blues," scheduled for presentation by the Negro Cultural Committee, May 8th, at Mecca Temple, for the benefit of the New York Chapter of the National Negro Congress.

Titled "Filibuster" a ballet under the direction of Anna Sokolow, will portray the reactionary tendencies of certain blocs in Congress and the subsequent reaction of the people.

Dramatic sketches, designed to give the first upsurge of the Negro people against oppression and discrimination, will be presented by prominent Negro artists. Among the well-known players in the cast is Frank Wilson who will do a dramatic scene from the life of Dr. Mark V. V. and Rex Ingram, Jr. of "Haiti," who will offer a sketch on Frederick Douglass. Slave revolts, slave insurrections and cotton days will be the themes of other sketches.

Ernest Webb has designed the costumes, Perry Watkins the sets and Howard Bey the masks for the filibustering senators.

The cultural committee, dedicated to the advancement of the cultural achievements of the Negro people in America, is composed of Rex Ingram, Orson Welles, John Litman, Anna Sokolow, Frank Wilson, Juanita Hall, Langston Hughes, Larry Jackson, Gladys E. E. and John Velasco. Velasco is production manager.



ANNA SOKOLOW

Romance

Dots & Dashes

107

167

*Daily Worker,
May 6, 1938, p. 7*

Artef in Fund Drive

Oldest Cooperative Social Group Celebrates Ten Years of Theatre

For many weeks now delighted crowds have been making their way to the little playhouse over on West 63rd St., where the Artef players are showing the hilarious adventures of "The Good Soldier Schweik," the story of a deluded soldier who blunders his way through the World War.

The play, a high spot of the current season, continues the long list of outstanding productions which the Artef group has been showing to New York theatregoers since they established themselves as a permanent theatre and is by way of celebrating 10 years of the Artef's uninterrupted existence. However, the Artef group is facing a serious problem one which has been increasingly evident to the struggling group since they moved into the old Delia Theatre and remained in the Artef Theatre.

Since all these problems can be solved in one way only, the Artef has set itself as the next great task in its development to raise \$10,000 to insure the permanence and expansion of this co-operative group. The Artef players proudly hold up their record as the only social theatre in the city which has been able to withstand all setbacks and keep going for ten years. And characteristic of the energy of this troupe they are giving themselves only three months to raise the money.

Drive Now Active

The drive is already on and many leading theatrical people, realizing the importance of giving all possible aid to the Artef, have gladly consented to sponsor the drive. Among them are Brooks Atkinson, Elmer Rice, Clifford Odets, Joe Harris, Sylvia Sidney, Orson Welles, Philip Love, John H. Johnson, Katherine Locke and the New Theatre League, of which the Artef is its proudest and outstanding member.

Plans for the drive are rapidly getting under way. The money, when raised, will also be used as a sustaining fund to insure the continued production of the plays which are now being planned, and to cover the loss which some productions suffer, despite their high artistic and dramatic quality.

The next two productions of the Artef will be "East Side Doctor," which is now in rehearsal, and a new play by Mike Gold, to be the fourth play of the current season. "East Side Doctor" will open Feb. 11, following the run of "The Good Soldier Schweik."

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EXHIBIT #108

Daily Worker
January 21, 1938, p. 9

Artef Presents Fine Production Of Gorki Play

DOSTIGAYEV, a drama in three acts by Maxim Gorki, Yiddish by L. Feinberg; presented by the Artef Theatre, directed by Benno Schneider.

Reviewed by
LEON ALEXANDER

WITH "Recruits" the Artef showed what it could do with a play that required semi-stylized acting and direction. Given now a drama of psychological realism, they have created a production that is aware of every conflicting mood, every subtle motivation of character. At the same time, under the direction of Benno Schneider, they have fashioned an acting company that is second to none in its individual and ensemble playing.

"Dostigayev" is not so much the drama of the onrushing revolution as of the moral and cultural disintegration of a class. However, though it plays but little part in the physical action of the play, the revolution is always present in the minds and in the heartbeats of the characters, an inescapable, battering torrent before which the world of Dostigayev, the industrialist, is crumbling.

The play takes place in a provincial town of White Russia; the time begins with July, 1917. The collapse of the provisional Kerensky government has begun; the revolutionary stream is rising. The shadow of the coming November is already upon Dostigayev and his class.

It is at such times that the mettle of a man and of a class come forth: in Ryabinin, the Bolshevik, determined will, quiet certainty, faith and resolution; among the bourgeois, the Nyetrashnits, the Troyerukovs, the Lisnogovs, indecision, hysteria, selfishness, futility and rampant brutality; the face of the fascist beast which the Soviet Union crushed, and which the rest of the world allowed to breed.

Dostigayev, however, is intelligent and shrewd. He has nothing but contempt for the members of his own class; he realizes the strength of the Bolsheviks; he wants to compromise with them, to find a "modus vivendi" with the onrushing revolution. It is his fate that the Revolution will not compromise with him, will not be fooled by his liberal pretenses. Ryabinin, whom Dostigayev insists in calling, half-jestingly, half-respectfully: "Comrade Ryabinin," orders the arrest of the industrialist. And as the last curtain falls, Dostigayev, cowed, his subtle arguments useless, faces the New Russia—a tall Red Guard, good humored, sure in his strength and in his peasant common sense.

AS I have already stated, the production is an artistic triumph for the Artef. It is the first play that I have seen this season in which I find an unwavering unity of conception that extends from the written word to the acting, to the direction, to the settings. The whole is cast in one integrated mood, bearing clearly the mark of a man of culture as well as of a man of the theatre. Under the direction of Benno Schneider, the Artef is the first of our revolutionary dramatic organizations to have at last reached artistic maturity.

EXHIBIT # 109

Daily Worker,
January 18, 1935, p. 5

industrial unionism for which Foster struggled in 1919, the pageant records the growth of the Communist Party and its influence among the American people. It is a testimony to the strength of the American working class and the influence of the Bolshevik revolution upon America.

The director of "One of Us" is Alan Mitchell. Bob Marshall portrays William Foster, and Bob Fried, who has served in this capacity in four Garden pageants, will act as stage manager. Around a nucleus of professionals a little group of furriers, cafeteria workers, seamen, some of whom have appeared in all seven of these presentations, will bring to life the story of "One of Us." For four weeks they have been working late at night in order to make this play in honor of the Communist leader powerful and effective. To their contribution will be added that of the American People's Chorus, which will sing a new version of Casey Jones, prepared by Earl Robinson in honor of Foster's birthday. The appearance of the beloved Negro singer and leader, Paul Robeson, is an additional tribute.

"Under Socialism," Pearl Mullen believes, "pageants will become one of the highest and most popular forms of dramatic art. They have already played a major role in influencing the form of plays like 'Johnny Appleseed' and 'The American Way'."

"By making vivid and personal the deepest desires and aspirations of the people for socialism, they play an important role in bringing the day nearer when that socialism will exist here for us."

Charlotte Adams and John McGovern. Randolph Carter is staging the play. The setting has been designed by Peggy Clark.

Orson Welles, producer-director of "Citizen Kane" announced Tuesday evening that he would sue RKO to force release of the film after the company had cancelled a preview scheduled simultaneously in Hollywood and New York.

According to Welles' attorney, the contract for "Citizen Kane" provides that the film must be released within three months of the delivery date and that Welles has the right to take over the film if RKO refuses distribution. He said further that RKO had refused to sell the film to Welles, who had backing to purchase it.

Meanwhile the Hearst papers, apparently convinced that the film, despite denials by its director, has something to do with their notorious owner, have made no mention of "Citizen Kane." They have also made no mention of "Naughty Sen," the stage version of Richard Wright's novel which is scheduled for Broadway opening Wednesday under Orson Welles' direction.

Producers of "Nice Girl," anxious to cement friendship between England and America have filmed two different endings for the film in which Deanna Durbin stars. In the American version the singer chooses the film with the song "Thank You America" but in the version intended for British distribution she sings patriotically "There will exist here for us."

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MOTION

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The Story of 12 Men and a Woman
THE THIRTEEN
"Greatest Script Film"—Daily Worker
"Best 1st"—N. Y. Daily News
Added Attraction: CHARLIE
Brecht Rock Ticker

110

EXHIBIT # 110

Daily Worker,
March 16, 1941, p. 7.